HANDEL

parts
127

MESSIAH

EDITED BY WATKINS SHAW

$5.00

NOVELLO

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HANDEL

Messiah

a sacred oratorio for soprano, alto, tenor & bass soli,
SATB & orchestra

Words selected from Holy Scripture by Charles Jennens

Edited by Watkins Shaw

NOVELLO
Borough Green Sevenoaks Kent

MAJORA CANAMUS

(Virgil, *Eclogue IV*)

And without Controversy, great is the mystery of Godliness:

God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

(1 Timothy iii, 16; Colossians ii, 3)

These words, selected by Jennens, the librettist, formed a preface to the word-book of the first performance in April 1742, at Dublin. They were repeated on the word-books published in London 1749–59 and later.

It is requested that on all concert notices and programmes reference should be made to 'Shaw's edition (Novello & Co., Ltd.)'.

PREFACE

For every movement included in this edition (save one), there exists Handel's original autograph, and on that authoritative basis this edition rests. (The exception is the C minor version of ' How beautiful are the feet '.) Full details of the sources, the derivation of the transposed versions, and the reasons for the selection now presented from among several versions of certain numbers, together with many other matters, are set out in *A Textual Companion to Handel's ' Messiah '*, which is being issued in connexion with this edition.

Here it must suffice to state shortly that, apart from the piano/organ part in the vocal score (which is, of course, an arrangement), everything possible has been done to reflect the autographs precisely. At the same time, this is a practical edition, and the notation used by Handel has therefore been interpreted for use in performances today. But in every instance the user of this edition will be able at a glance to distinguish between Handel's autograph text and the editor's suggestions, and thus know exactly where he stands.

The following items explain the editor's procedure:

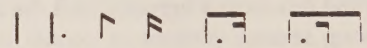
1. Time-signatures. 4/4 in this edition represents Handel's C. But C has been retained as the conventional signature for *recitativo secco*. Any other departure from Handel's signatures is noted in its place in the text.
2. Accidentals. Accidentals not found in the autographs are placed by the editor in brackets. Redundant accidentals are, of course, eliminated.
3. Barring, and ' underlaying ' of words. These are discussed in the *Textual Companion*.
4. *Appoggiature* and ' graces '. The occasional *appoggiature* found in the autographs are each marked where they occur in the text. All other *appoggiature*, and all ' graces ', are editorial, whether they are shown on the main stave or in the form of an *ossia*.
5. Shakes. Handel's shake-marks are carefully reproduced; those added by the editor are placed in square brackets.
6. Marks of speed, style and dynamics. Handel's own directions of speed and style are printed in bold type. His dynamic marks, however he expressed them, are expanded to the full form of the word, as *piano*, *fortissimo*, etc. Thus, any marks in the abbreviated form, *p*, *ff*, etc., are editorial.

7. Clef-signs. Where, in solo numbers, Handel used clef-signs other than the G or F clefs, these are shewn on a preliminary stave. The alto and tenor parts of the choruses are written in the appropriate C clefs in the autographs, but are rendered here by the clefs and respectively.

8. Rhythmic interpretation. The editor has made his suggestions for the interpretation of the loose rhythmic notation of the eighteenth century in these ways:

   (*a*) Wherever the following notation is found (or), it is to be understood that the autographs read (or). Neither double dots nor dotted rests were used by Handel. On the other hand, the notation () is from the autograph.

   (*b*) Other alterations are suggested by rhythmic signs placed above or below Handel's notation. These rhythmic signs consist of the usual notation without the note-head itself, thus:



   These should be self-explanatory.

   In every instance, therefore, Handel's notation either is preserved exactly, or can be readily reconstructed.

THE PIANO/ORGAN ARRANGEMENT

Every such arrangement in the vocal scores known to the editor is designed for the pianoforte, for rehearsal purposes only. But the fact remains, whether or not one considers it desirable, that innumerable performances of *Messiah*, in whole or in part, are given year by year to an organ, not an orchestral, accompaniment.

With this in mind, the editor has here attempted the (admittedly thankless) task of devising an arrangement which, while still being useful for pianoforte rehearsal, yet gives more assistance to the organist than hitherto. Its dual role should be thus interpreted: *Pianists*—Where all the notes on the lower stave cannot be played by the left hand, and the right hand is not free to render assistance, the accompaniment will sound reasonably complete for rehearsal purposes if the left hand neglects the notes with upward stems and plays the bass line only. The only exception will be No. 20, in which it will often be convenient to take the bass an octave higher in order to play all four parts. *Organists*—The bass line should be played on the pedals, the notes on the lower stave with upward stems being intended for the left hand.

A piano/organ arrangement must do duty both for Handel's instrumental score and for the *continuo* filling-in as well. In this edition, small-size notes are used to represent the latter, and organists will be able to play them on another manual, so as to throw the *obbligato* parts (including the bass) into relief. It must be emphasised that this in no way provides a true *continuo* part to be used with orchestra; only what can be contrived on two staves between the pitch of the *obbligato* parts. Two small points should be explained: first, that the oboe parts (which Handel did not generally write, but left to be supplied by others) are not treated as *obbligato*, so

that when oboes play alone in unison with the voices, they are not reproduced as part of the piano/organ arrangement; second, that where the complete orchestra is engaged, the very occasional ' filling-in ' notes are not distinguished by the use of small-size notes.

The whole of the piano/organ part is, of course, frankly an arrangement, and not a compression of Handel's score. The bass part, however, is literally transcribed as to pitch, though not as to repetition of notes. When playing it on the pedals, organists may well find it convenient to take some notes in a different octave. The figuring of the bass is that of the autographs; for this reason, no figures will be found in the transposed versions. Handel's slurs (bowing marks) are carefully reproduced. Those supplied editorially (usually of a *simile* character) are shown with a short stroke, thus ⁀ in the ingenious manner devised by Mr. Thurston Dart.

The expressions *con Ripieno* and *senza Ripieno* and the like are derived from Handel's own markings in his ' conducting score '. (See the *Textual Companion.*) These are reproduced (for the first time in the accompaniment to a vocal score) to enable organists to introduce appropriate contrasts in tone. When placed in square brackets they are the responsibility of the editor.

ACKNOWLEDGMENTS

I acknowledge with humble gratitude my indebtedness to Her Majesty Queen Elizabeth II for gracious permission to use Handel's original autograph score at a time preceding her gift of this, together with the rest of the Royal Music Library, to the British Museum in 1958.

To my colleagues the Warden and Fellows of St. Michael's College, Tenbury Wells, Worcestershire, I am indebted for permission to use Handel's ' conducting score ' of *Messiah.*

WATKINS SHAW

Worcester
23 June 1958

NOTE TO 1966 REPRINT

In accordance with the explanation given on p.126 of my *Historical and Textual Companion,* the opportunity has been taken to include an additional item in the Appendix. At the same time some slips have been corrected and one or two details in the keyboard part adjusted. —W.S.

ALLOCATION OF SOLO WORK

Conductors are invited to note and carefully consider the following matters:

1. The version here given of ' But who may abide ' in D minor was written for an alto. Its first singer was a male alto, Guadagni; but Handel also had it sung by a woman alto. He also authorised its transposition for soprano. There is not one shred of evidence that he ever gave it to a bass.
2. Handel from time to time allotted tenor numbers to a soprano. In particular, concerning ' Thy rebuke ', ' Behold and see ', ' He was cut off ' and ' But thou didst not leave ', he frequently had them sung in one of the two following ways:

	A	or	*B*
Thy rebuke	Tenor		Soprano 1
Behold and see	Tenor		Soprano 1
He was cut off	Soprano		Soprano 2
But thou didst not leave	Soprano		Soprano 2

3. The employment of two soprano soloists (one of whom was sometimes a boy) was a common practice of Handel's in this work.
4. Four possible schemes of alternative allocations of certain numbers are appended. Whilst there is admittedly an element of conjecture (though based on a careful examination of available evidence) in the first three of these, it is quite certain that Handel himself constantly re-allocated the solo work on some such lines as these. Hence we depart entirely from the spirit of his performances if, year after year, we follow a rigidly unchanging assignment of numbers to the customary solo quartet. But it has to be observed that there is no evidence to show that Handel changed the work of the bass soloist from 1750 onwards.

Scheme I is based on the editor's conjectured reconstruction of the cast for the year 1750. (See ' A Handelian Team of *Messiah* Singers: 1749 or 1750? ' in *The Monthly Musical Record*, vol. 88, p. 169, 1958.) Schemes II and III are based on the editor's conjectured reconstruction of the cast for the years 1752 and 1753. (See ' Covent Garden Performances of *Messiah* in 1749, 1752 and 1753 ' in *The Music Review*, vol.XIX, p. 85, May 1958.) Scheme IV is based on the set of parts belonging to the Thomas Coram Foundation (the Foundling Hospital), and relates probably to the year 1754, certainly not earlier.

	I	II	III	IV
Comfort ye/Every valley	T.	T.	T.	T.
Thus saith the Lord	B.	B.	B.	B.
But who may abide	CT.	A.	CT.	S.2
Behold, a virgin/O thou that tellest	A.	A.	CT.	A.
For behold, darkness/The people that walked	B.	B.	B.	B.
There were shepherds/And lo, the angel/ And the angel/And suddenly	Boy	S.	S.	S.1
Rejoice greatly	S.	S.	S.	S.1
Then shall the eyes/He shall feed	CT.	S.	CT.	S.1
Come unto him	S.(?)	S.	CT.(?)	S.1

	I	II	III	IV
He was despised	CT.	A.	CT.	A.
All they that see him	T.	T.	T.	T.
Thy rebuke/Behold and see	S.	T.	T.	T.
He was cut off/But thou didst not leave	Boy	S.	S.	S.1
Unto which of the angels	T.	T.	T.	T.
Thou art gone up	CT.	A.	CT.	S.2
How beautiful	S.	S.	CT.	S.1
Why do the nations	B.	B.	B.	B.
He that dwelleth/Thou shalt break them	T.	T.	T.	T.
I know that my redeemer liveth	S.	S.	S.	S.1
Behold, I tell you/The trumpet shall sound	B.	B.	B.	B.
Then shall be brought	A.	A.	CT.	A.
O death, where is thy sting	A.T.	A.T.	CT.T.	A.T.
If God be for us	A.	S.	CT.	S.2

In Scheme I the counter-tenor could be replaced by a second woman alto; in Scheme III the counter-tenor could be replaced by a woman alto. (In Scheme III, the version of ' How beautiful ' is in the present Appendix; orchestral material may be hired for the arguable transposition of ' Come unto him ' to F major in connexion with this scheme. In Scheme IV, Version II of ' Why do the nations ' is required.)

These schemes are on the safe side. Though we know that tenor numbers were sometimes taken by a soprano, we do not know how, in that case, the other numbers were distributed. We are also ignorant as to the distribution of other numbers on the occasion(s) when (for example) a tenor took ' Rejoice greatly ', or when a boy sang ' Rejoice greatly ' and ' I know that my redeemer liveth '.

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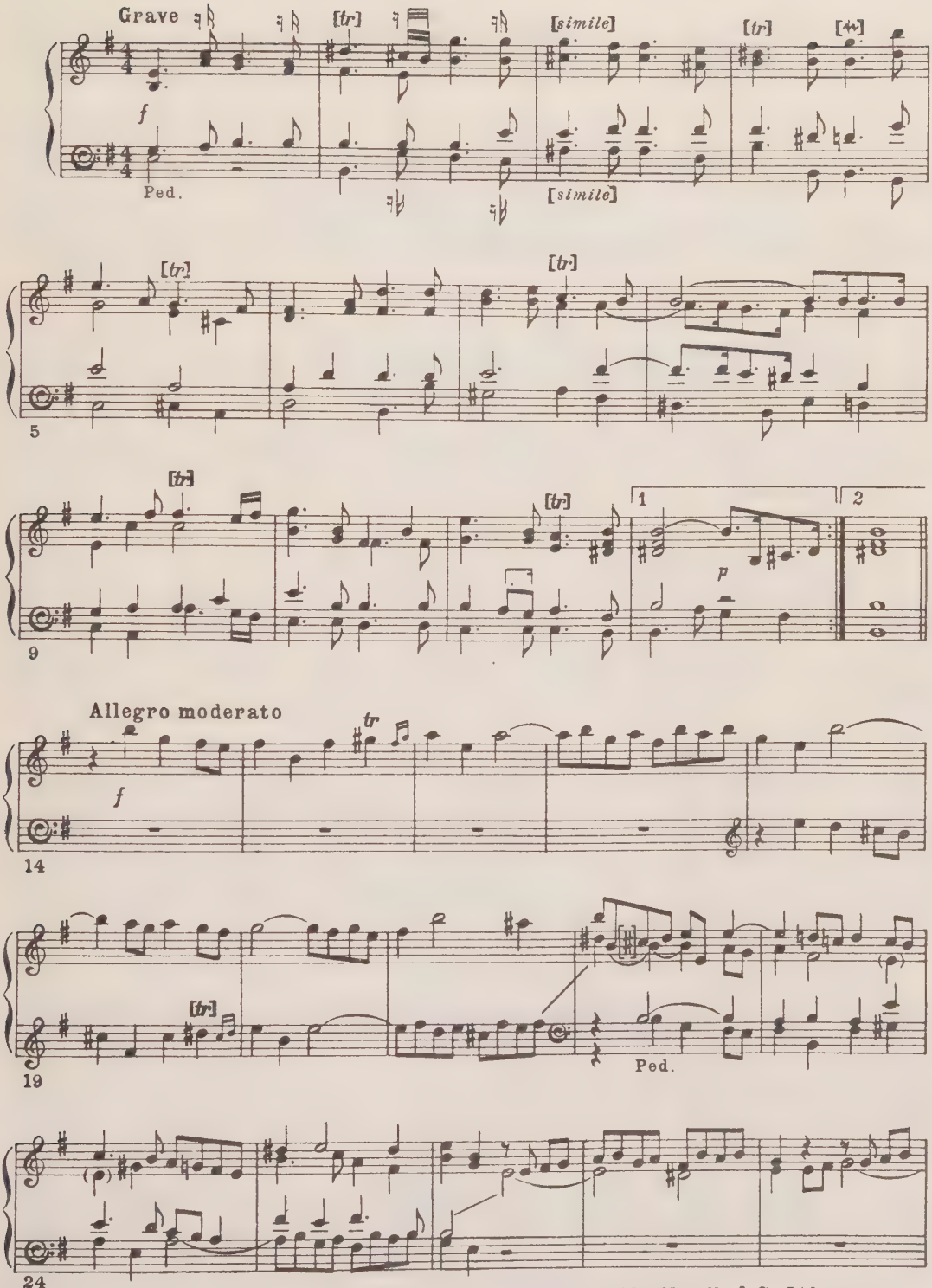
PART ONE

No. 1. SINFONIA [*OVERTURE*]*



* An easy arrangement of this movement for pianoforte is published by Novello & Co. Ltd.

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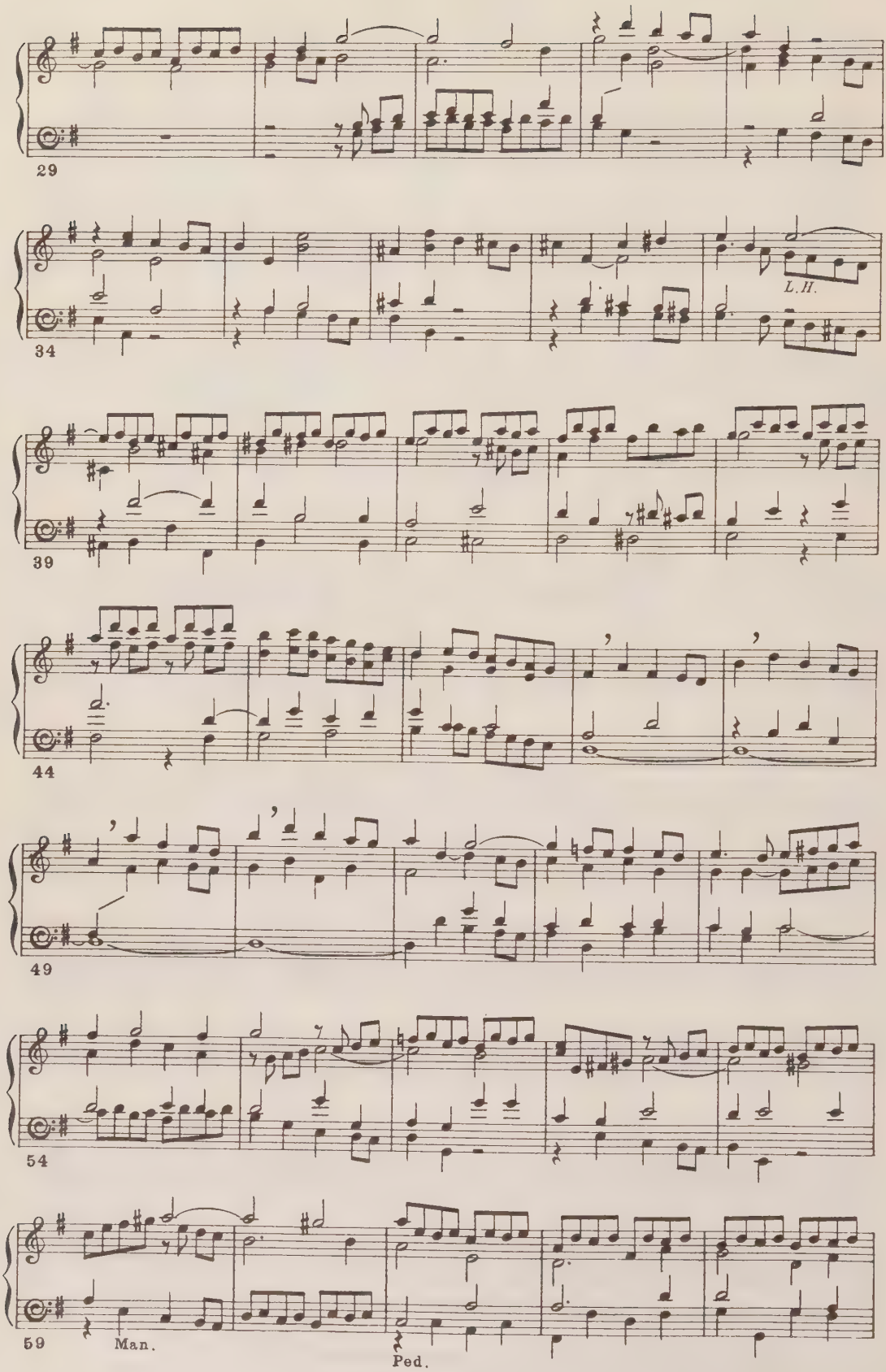
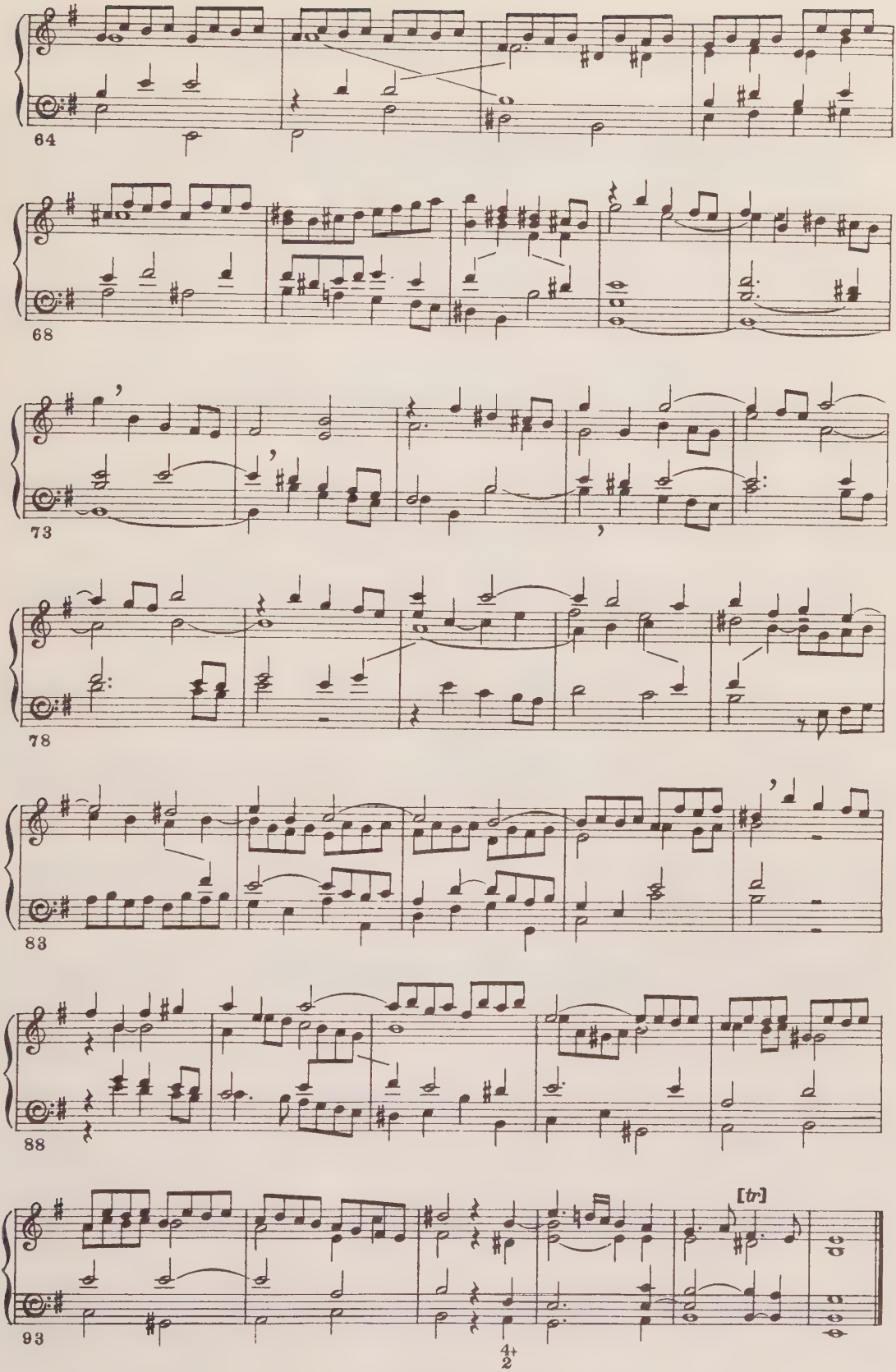
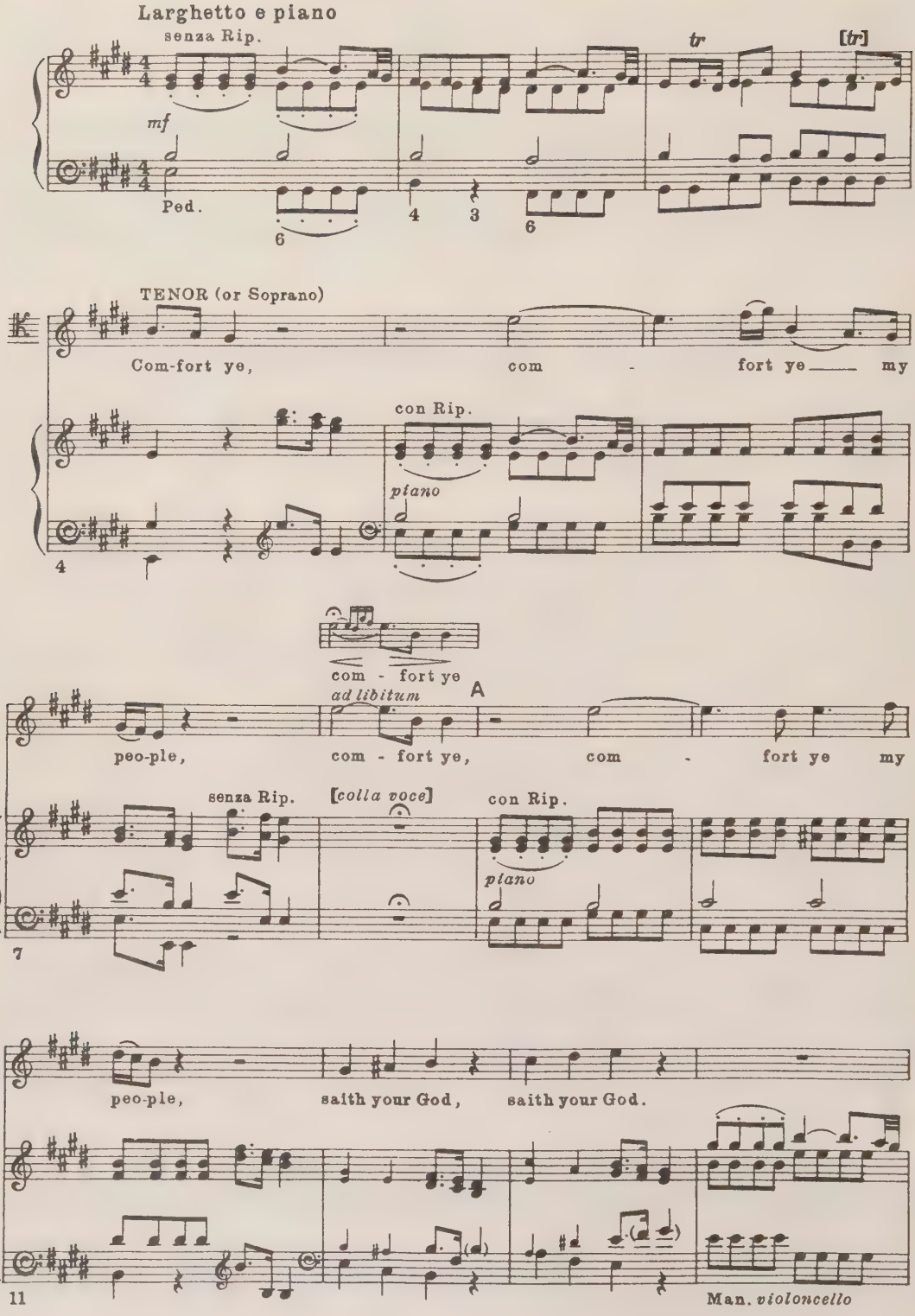
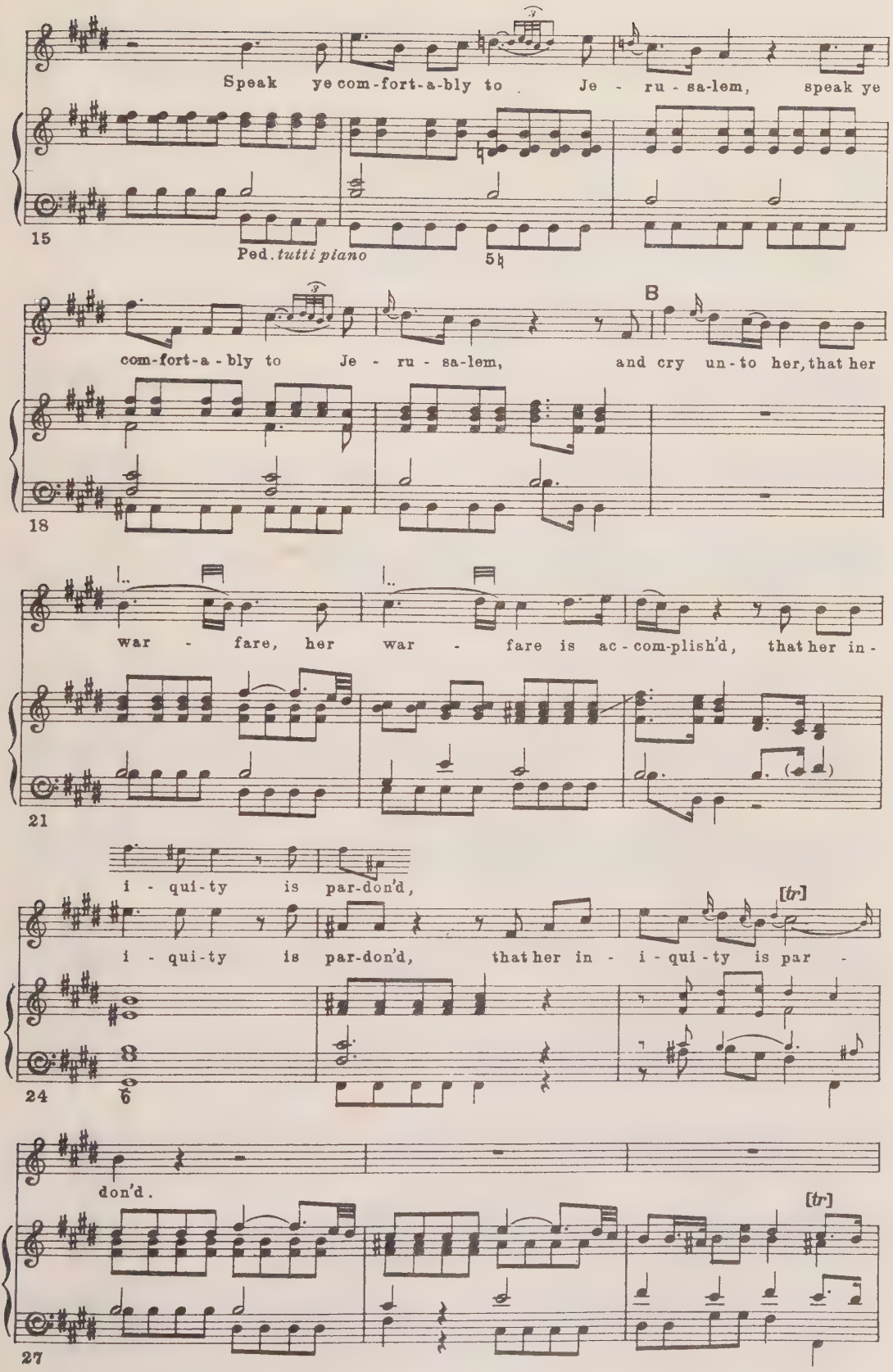

29
34
L.H.
39
44
49
54
59
Man.
Ped.

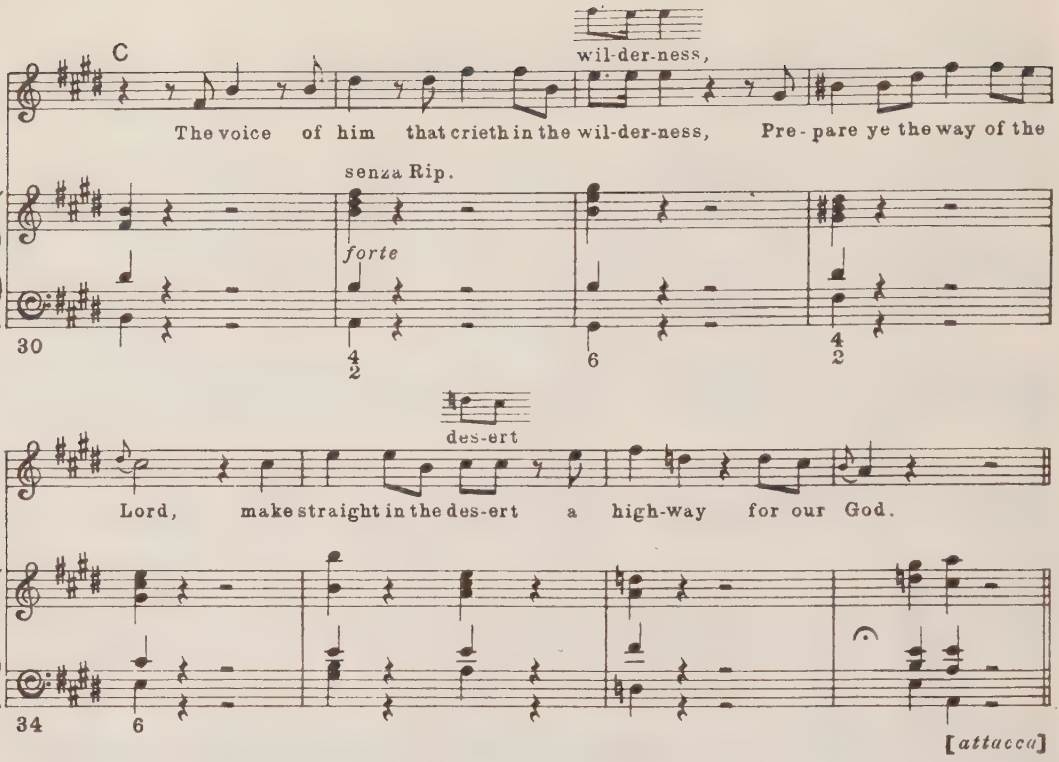

64
68
73
78
83
88
93
[tr]

No. 2. Recitative.— COMFORT YE

Isaiah xl, 1-3

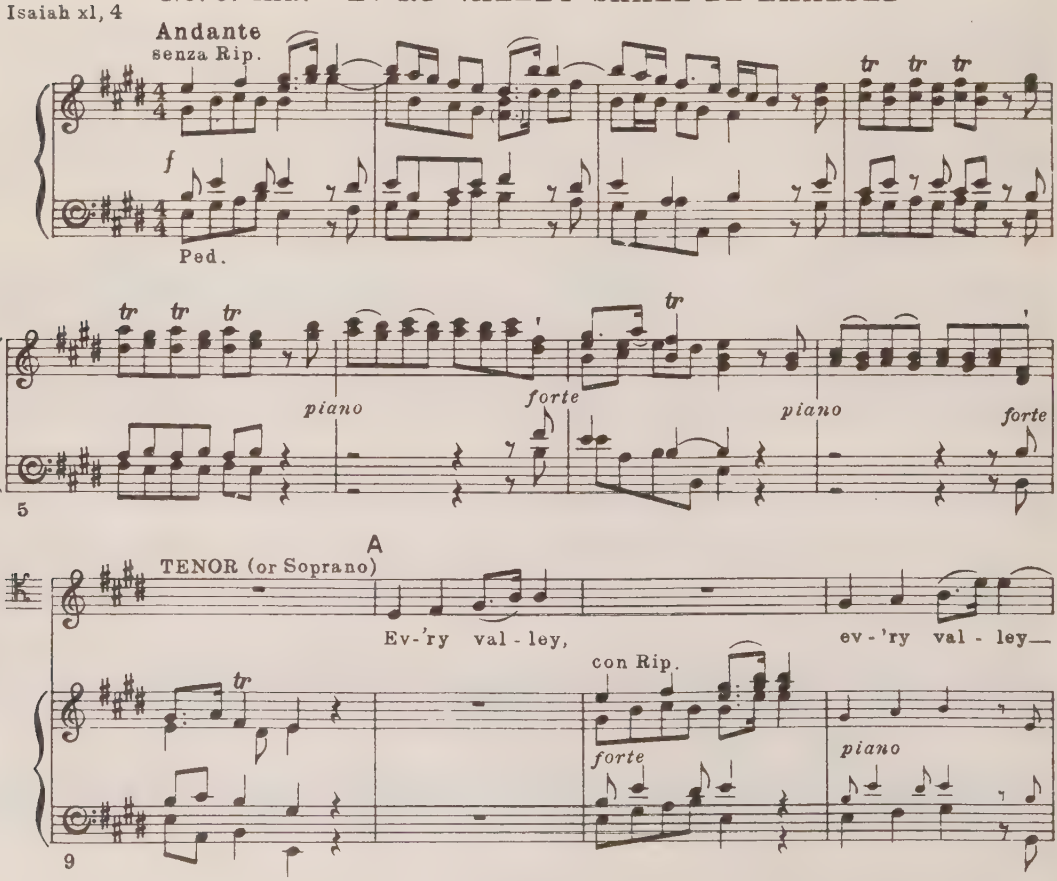


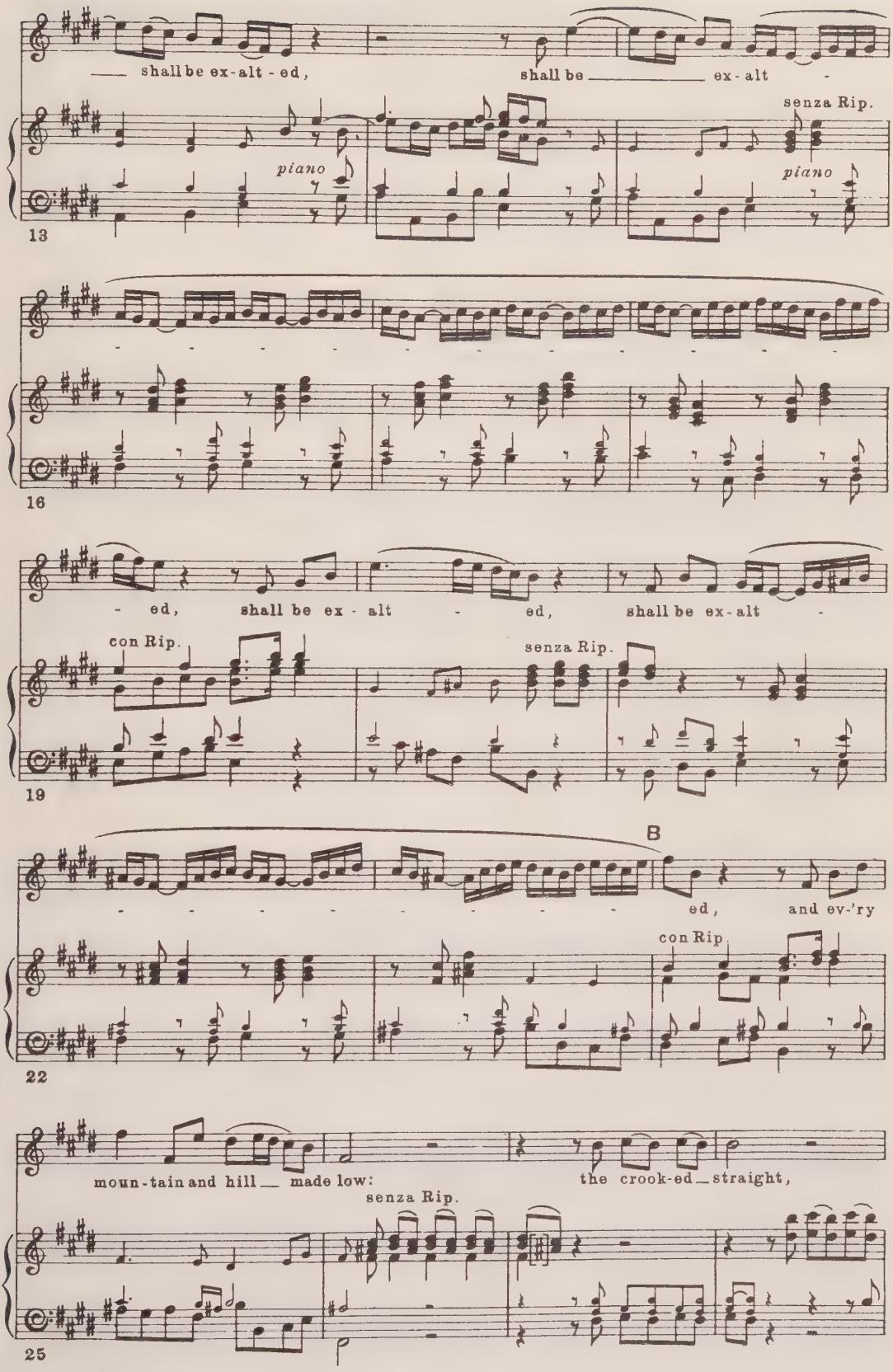

Speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye
15
Ped. tutti piano
B
com-fort-a-bly to Je - ru - sa-lem, and cry un-to her, that her
18
war - fare, her war - fare is ac-com-plish'd, that her in-
21
i - qui-ty is par-don'd,
i - qui-ty is par-don'd, that her in - i - qui-ty is par -
[tr]
24
don'd.
[tr]
27

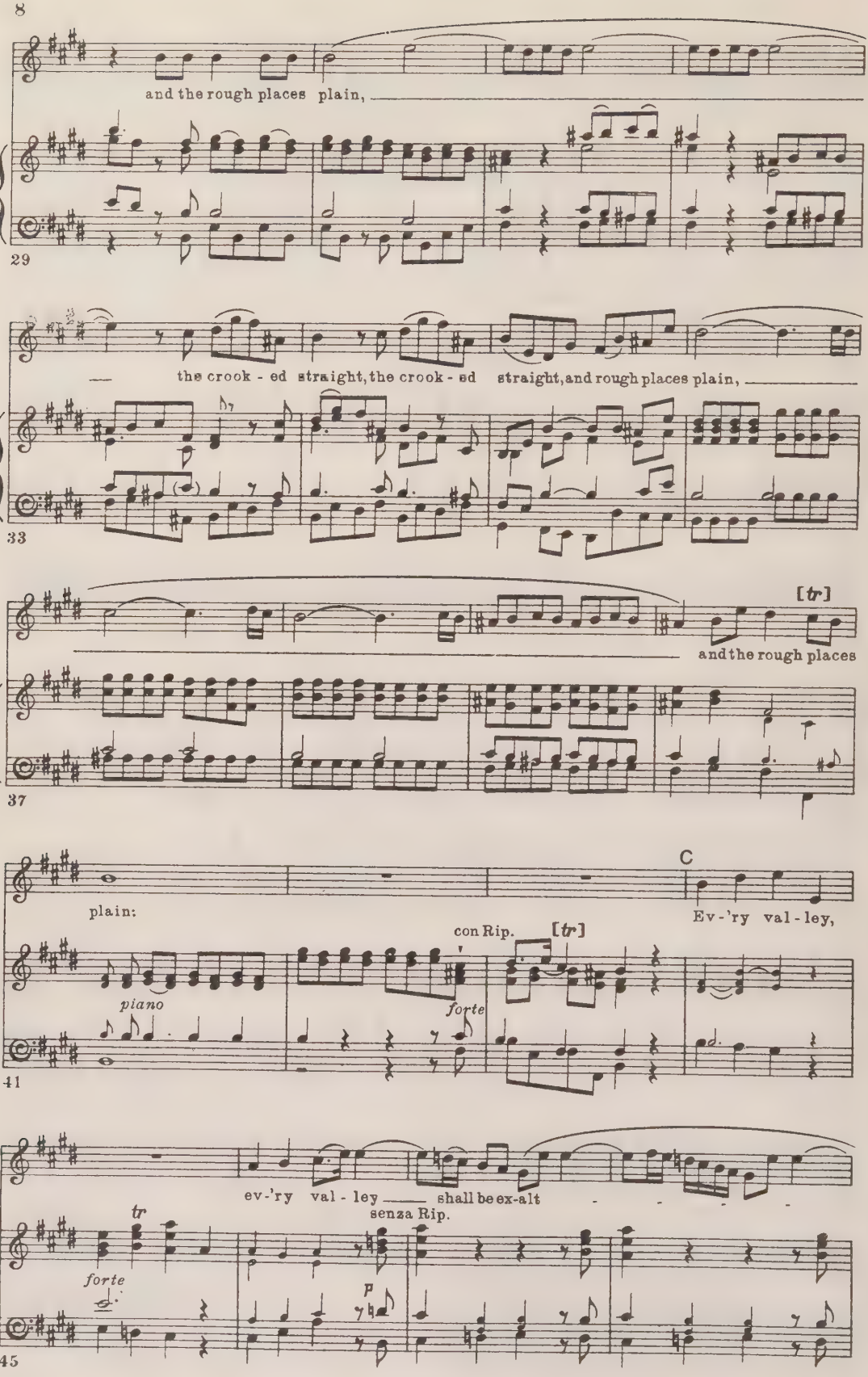


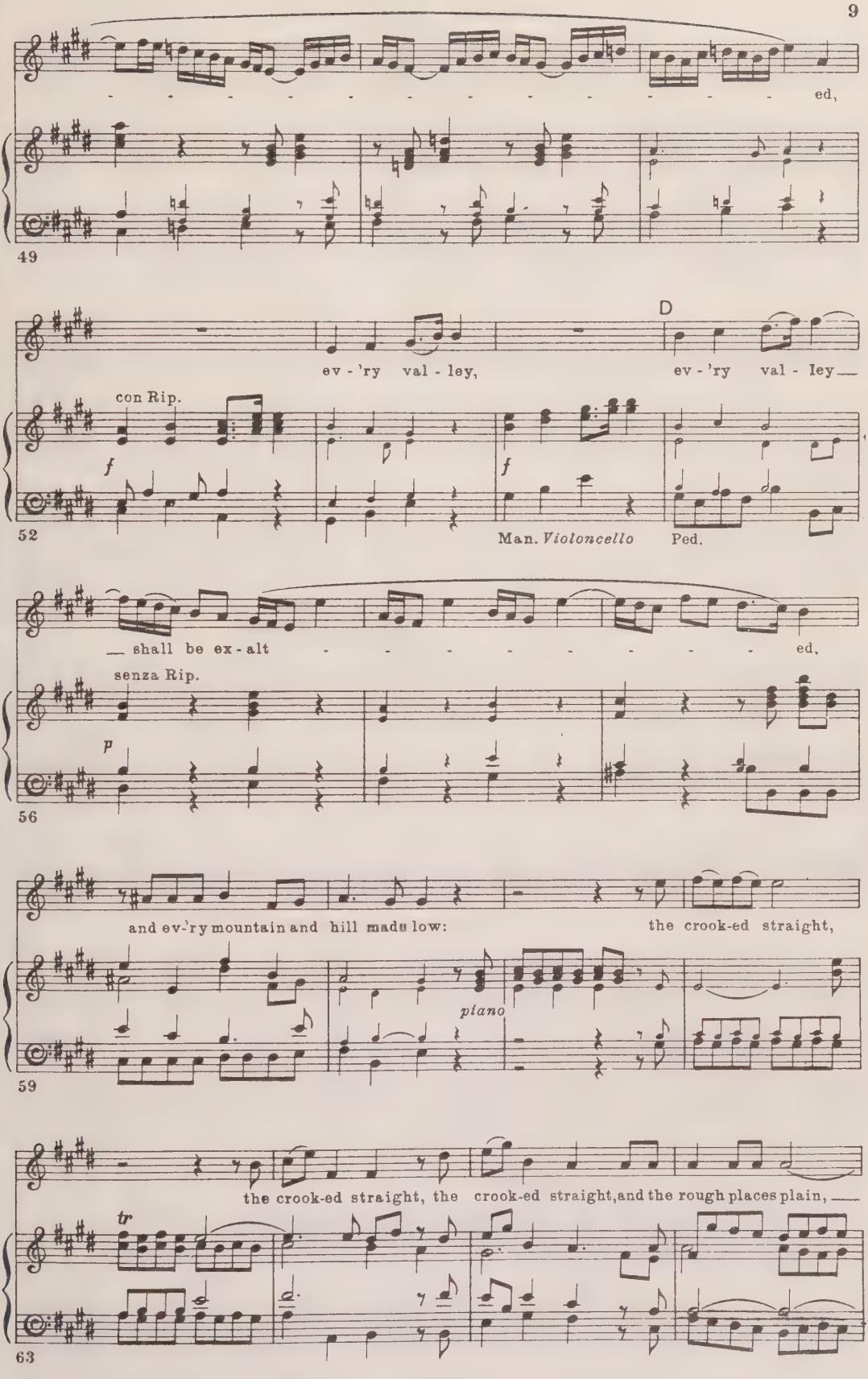
No. 3. Air.— EV'RY VALLEY SHALL BE EXALTED

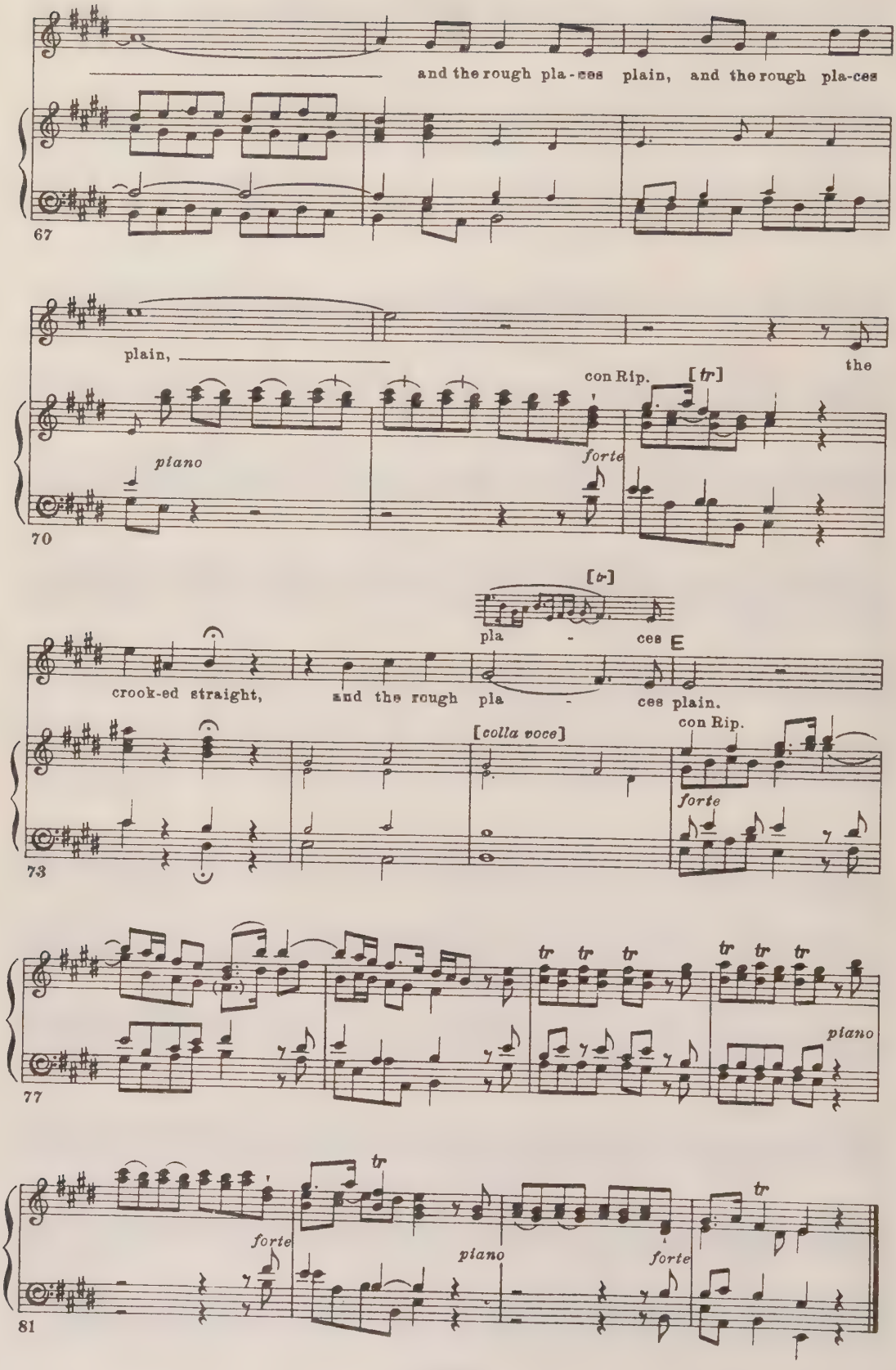
Isaiah xl, 4




shall be ex-alt-ed,
shall be ex-alt
senza Rip.
piano
piano
13
16
ed, shall be ex-alt ed, shall be ex-alt
con Rip.
senza Rip.
19
B
ed, and ev-'ry
con Rip.
22
moun-tain and hill made low:
the crook-ed straight,
senza Rip.
25


and the rough places plain,
29
the crook - ed straight, the crook - ed straight, and rough places plain,
33
[tr]
and the rough places
37
plain:
C
Ev - 'ry val - ley,
con Rip.
[tr]
piano
forte
41
ev - 'ry val - ley shall be ex-alt
senza Rip.
tr
forte
p
45


ed,
49
D
ev - 'ry val - ley,
ev - 'ry val - ley
con Rip.
f
f
52
Man. Violoncello
Ped.
shall be ex - alt
ed,
senza Rip.
p
56
and ev-'ry mountain and hill made low:
the crook-ed straight,
piano
59
the crook-ed straight, the crook-ed straight, and the rough places plain,
tr
63


and the rough pla-ces plain, and the rough pla-ces
67
plain,
the
con Rip.
[tr]
piano
forte
70
[tr]
pla - ces
E
crook-ed straight, and the rough pla - ces plain.
con Rip.
[colla voce]
forte
73
tr tr tr tr tr tr
piano
77
tr
tr
forte
piano
forte
81

Isaiah xl, 5

No. 4. Chorus.— AND THE GLORY OF THE LORD

Allegro

senza Rip.

mf

Ped.

SOPRANO

ALTO

mf tutti

And the glo ry, the

TENOR

BASS

[*tr*]

7

6

f

And the glo - ry, the glo-ry of the Lord

glo-ry of the Lord, the glo-ry of the Lord

f *mf* tutti

And the glo - ry, the glo-ry of the Lord shall be re -

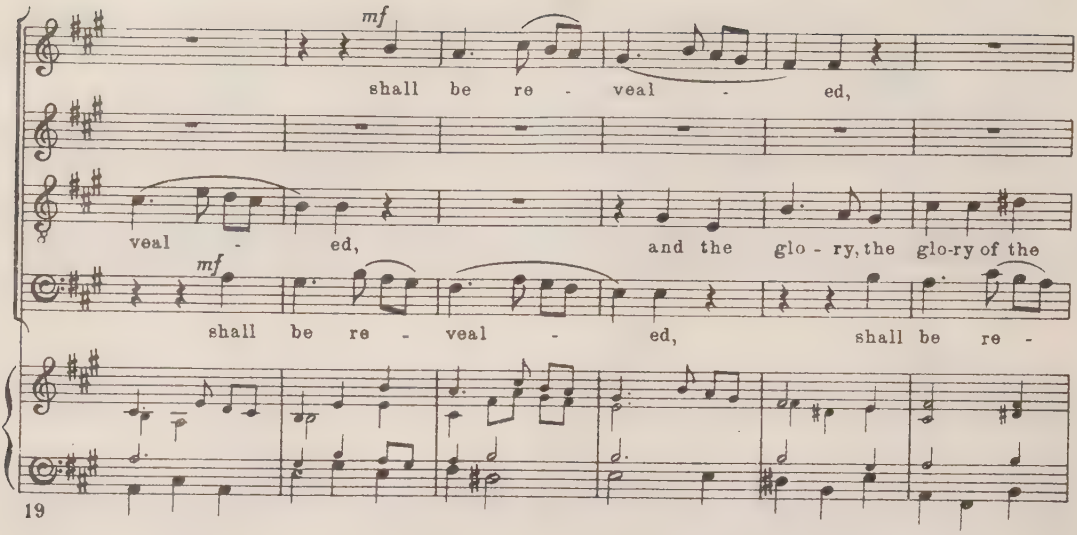
f

And the glo - ry, the glo-ry of the Lord

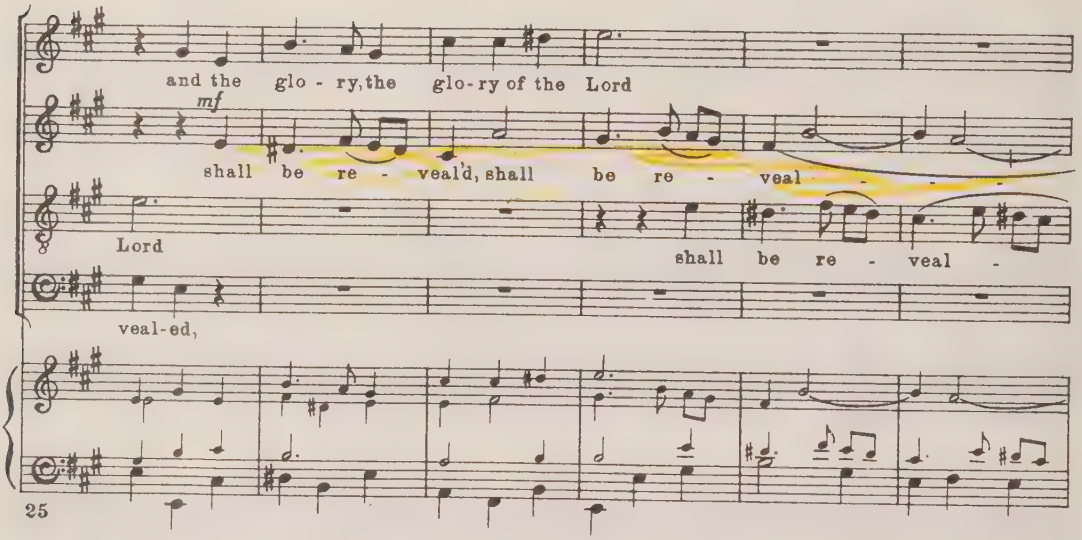
con Rip. per tutto

13

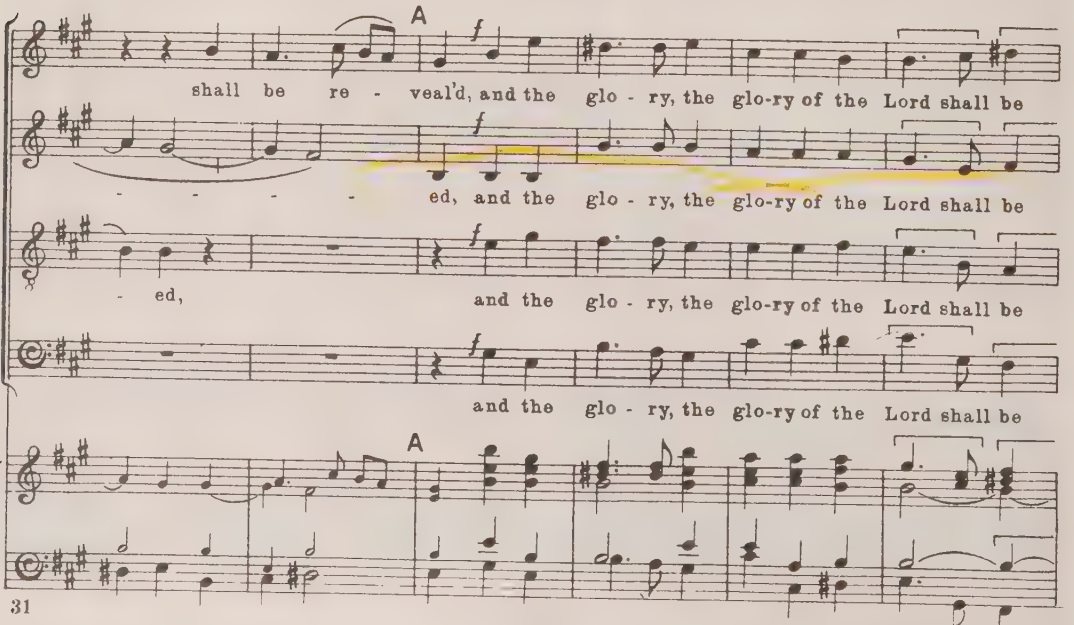
tutti


mf
shall be re - veal - ed,
veal - ed, and the glo - ry, the glo-ry of the
mf
shall be re - veal - ed, shall be re -

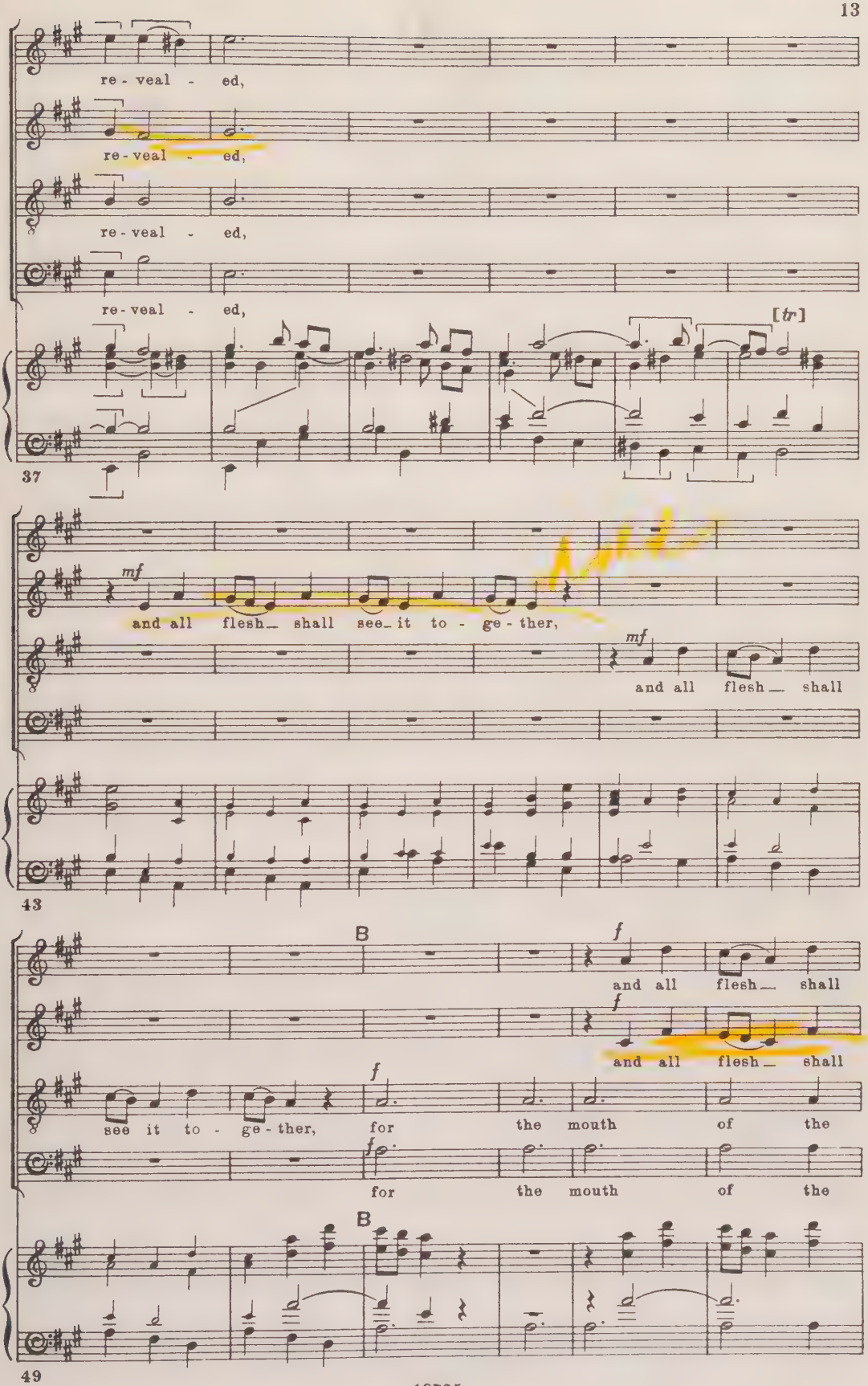
19

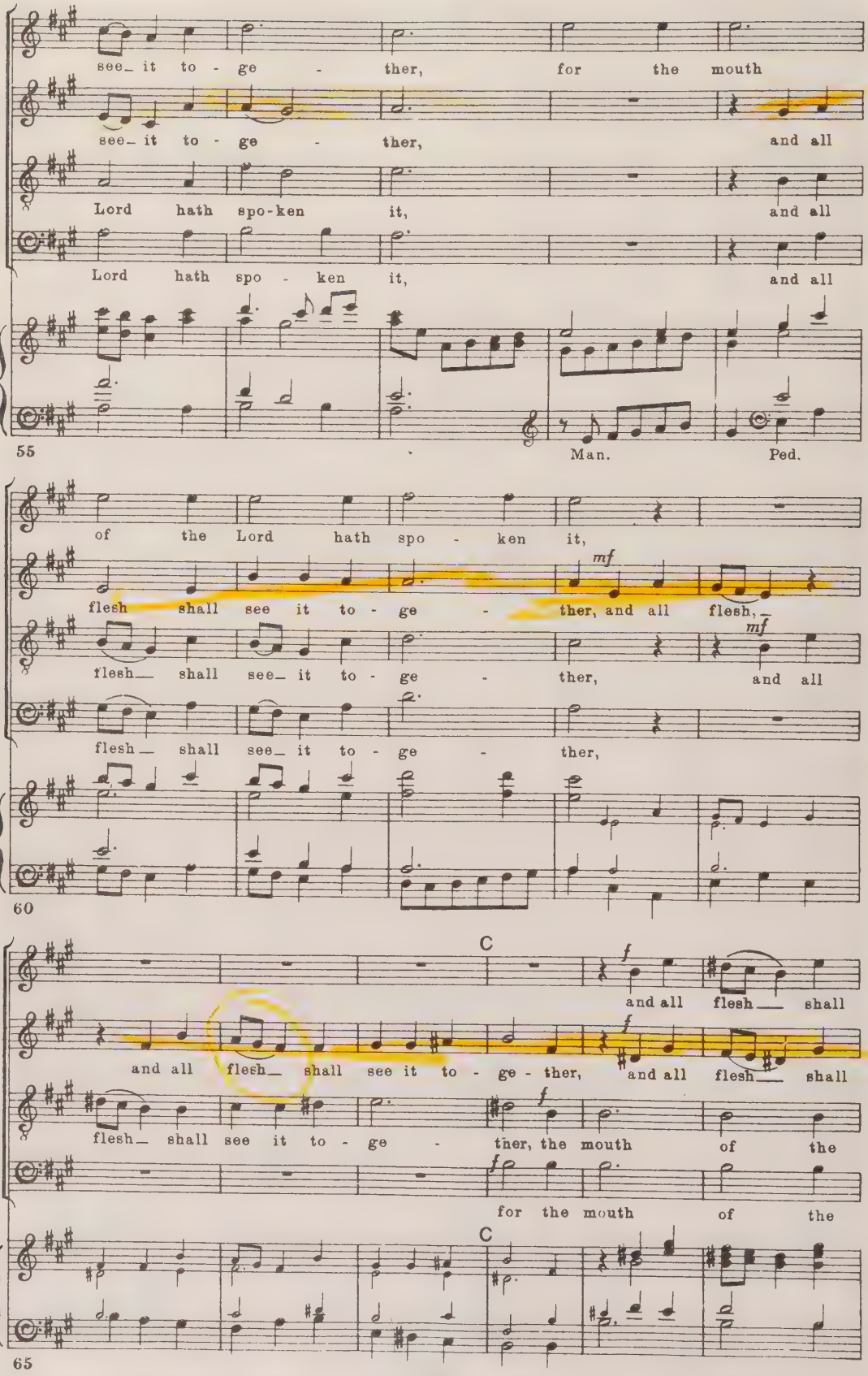

and the glo - ry, the glo-ry of the Lord
mf
shall be re - veal'd, shall be re - veal - - -
Lord
shall be re - veal -
veal-ed,

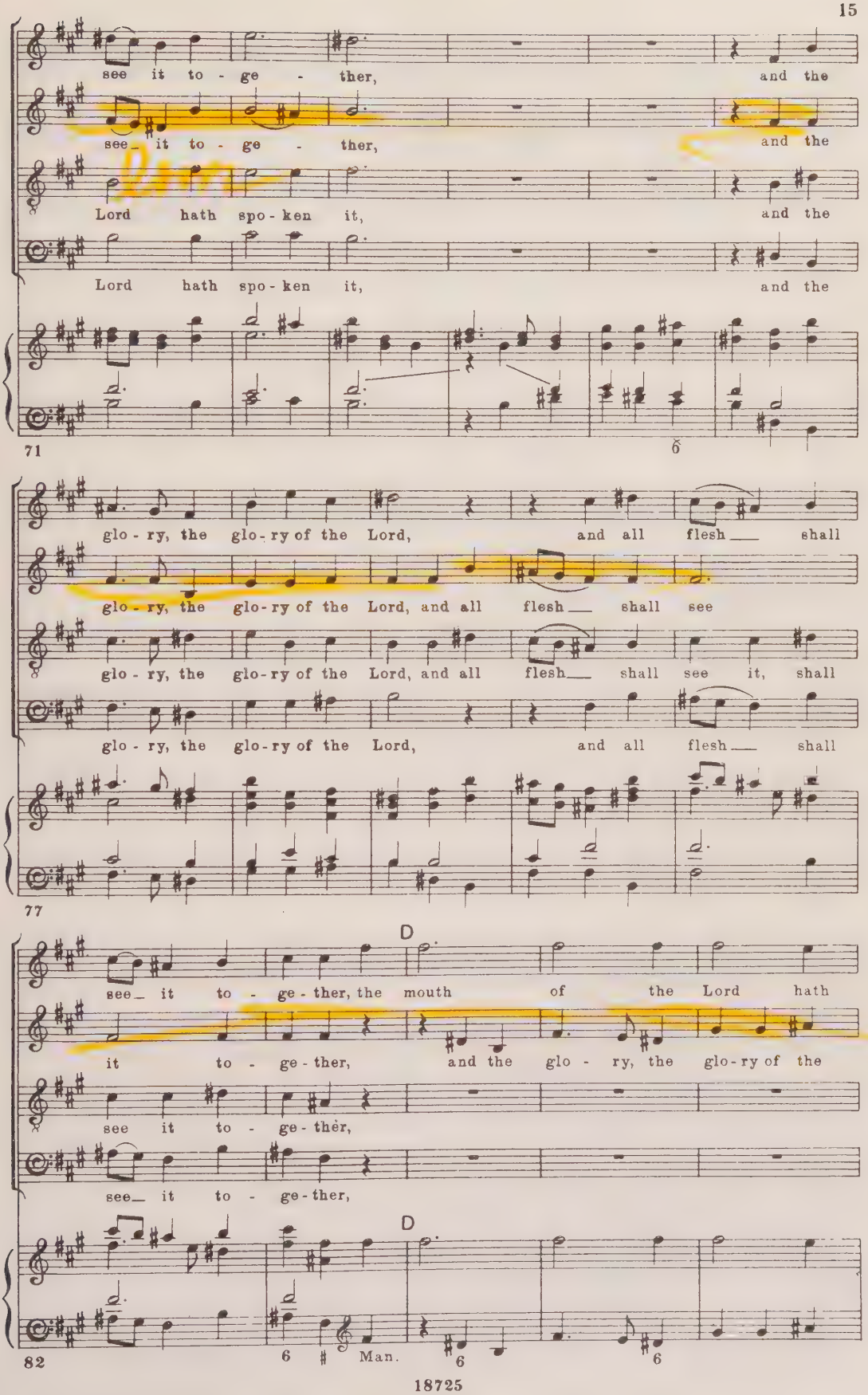
25

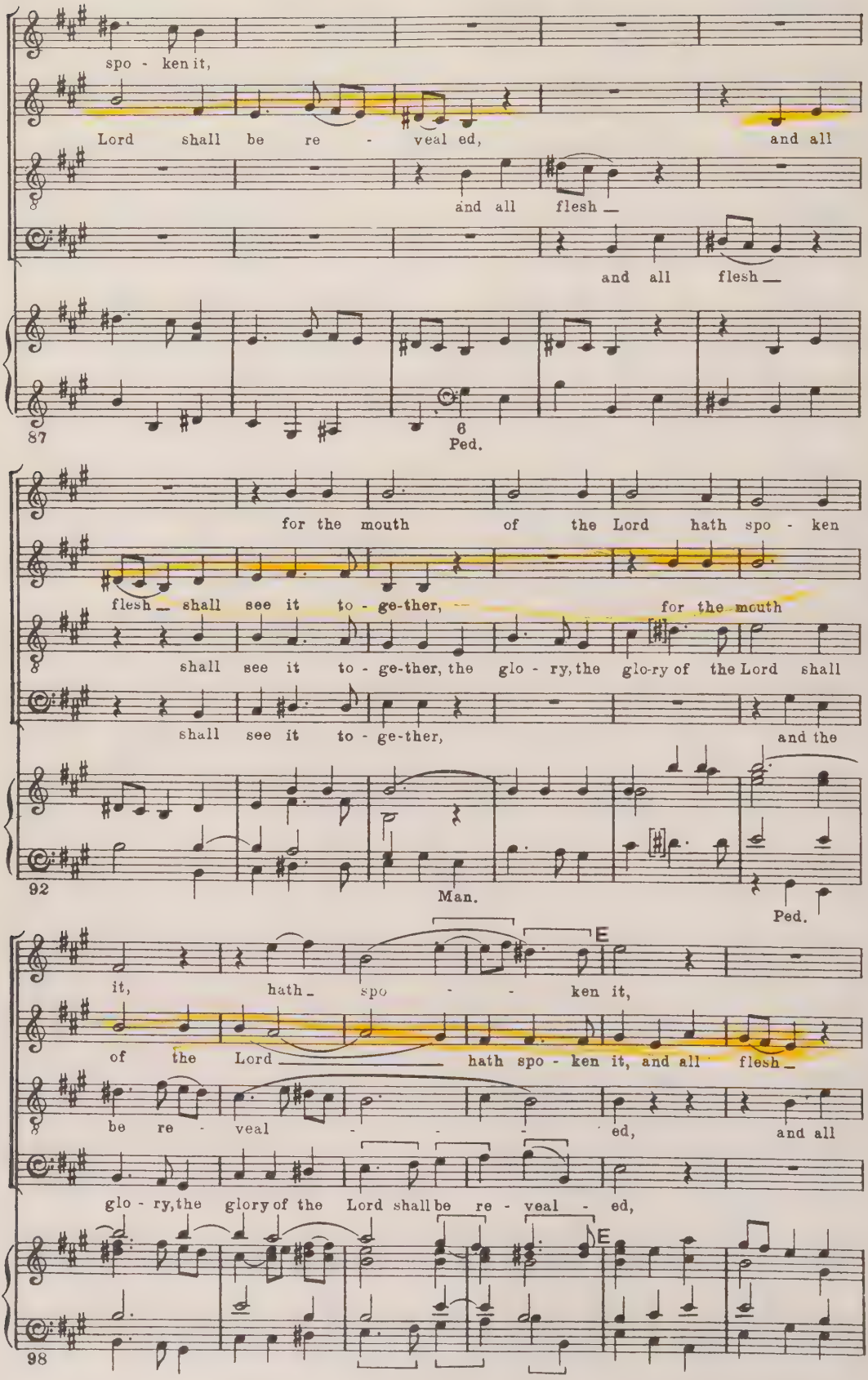

A
f
shall be re - veal'd, and the glo - ry, the glo-ry of the Lord shall be
f
- - - - - ed, and the glo - ry, the glo-ry of the Lord shall be
f
- ed, and the glo - ry, the glo-ry of the Lord shall be
f
and the glo - ry, the glo-ry of the Lord shall be
A

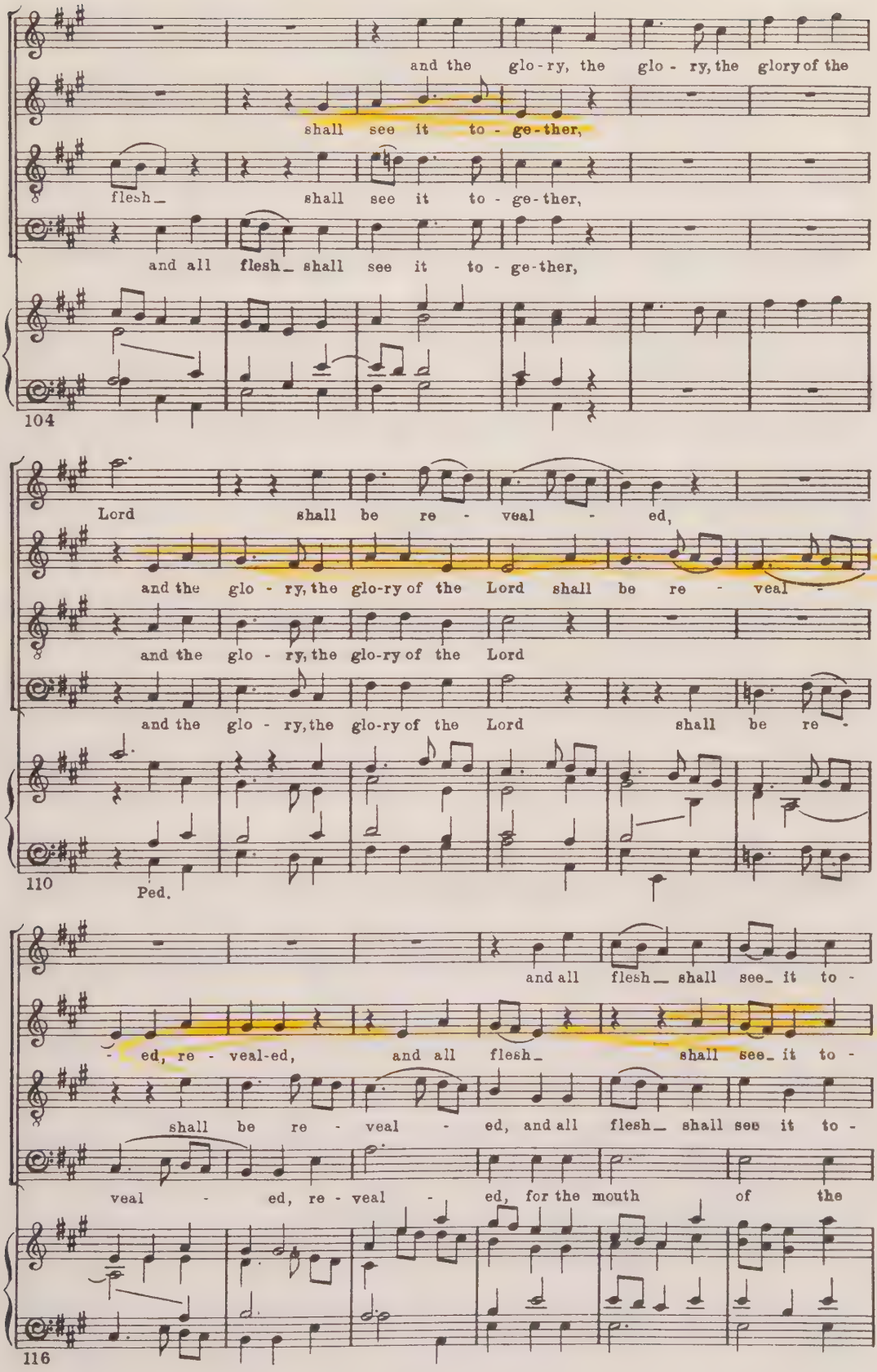
31

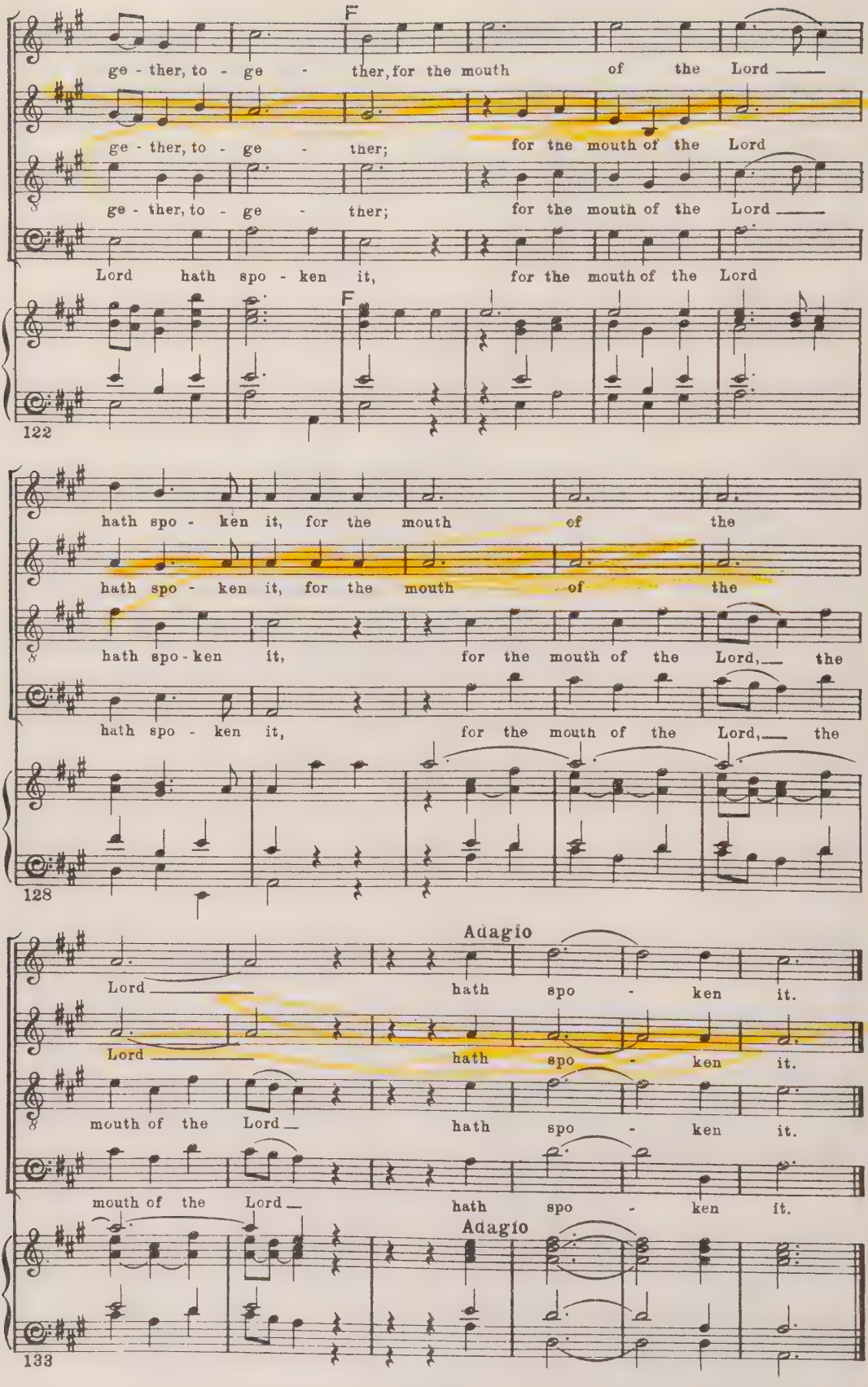

re - veal - ed,
re - veal - ed,
re - veal - ed,
re - veal - ed,
[tr]
37
mf
and all flesh_ shall see_ it to - ge - ther,
mf
and all flesh_ shall
43
B
f
and all flesh_ shall
f
and all flesh_ shall
f
see it to - ge - ther, for the mouth of the
f
for the mouth of the
B
49


see it to - ge - ther, for the mouth
see it to - ge - ther, and all
Lord hath spo-ken it, and all
Lord hath spo - ken it, and all
55
Man.
Ped.
of the Lord hath spo - ken it,
mf
flesh shall see it to - ge - ther, and all flesh,
mf
flesh shall see it to - ge - ther, and all
flesh shall see it to - ge - ther,
60
C
f
and all flesh shall
and all flesh shall see it to - ge - ther, and all flesh shall
flesh shall see it to - ge - ther, the mouth of the
for the mouth of the
C
65


see it to - ge - ther, and the
see it to - ge - ther, and the
Lord hath spo - ken it, and the
Lord hath spo - ken it, and the
71
glo - ry, the glo - ry of the Lord, and all flesh shall
glo - ry, the glo - ry of the Lord, and all flesh shall see
glo - ry, the glo - ry of the Lord, and all flesh shall see it, shall
glo - ry, the glo - ry of the Lord, and all flesh shall
77
D
see it to - ge - ther, the mouth of the Lord hath
it to - ge - ther, and the glo - ry, the glo - ry of the
see it to - ge - ther,
see it to - ge - ther,
D
82
Man.

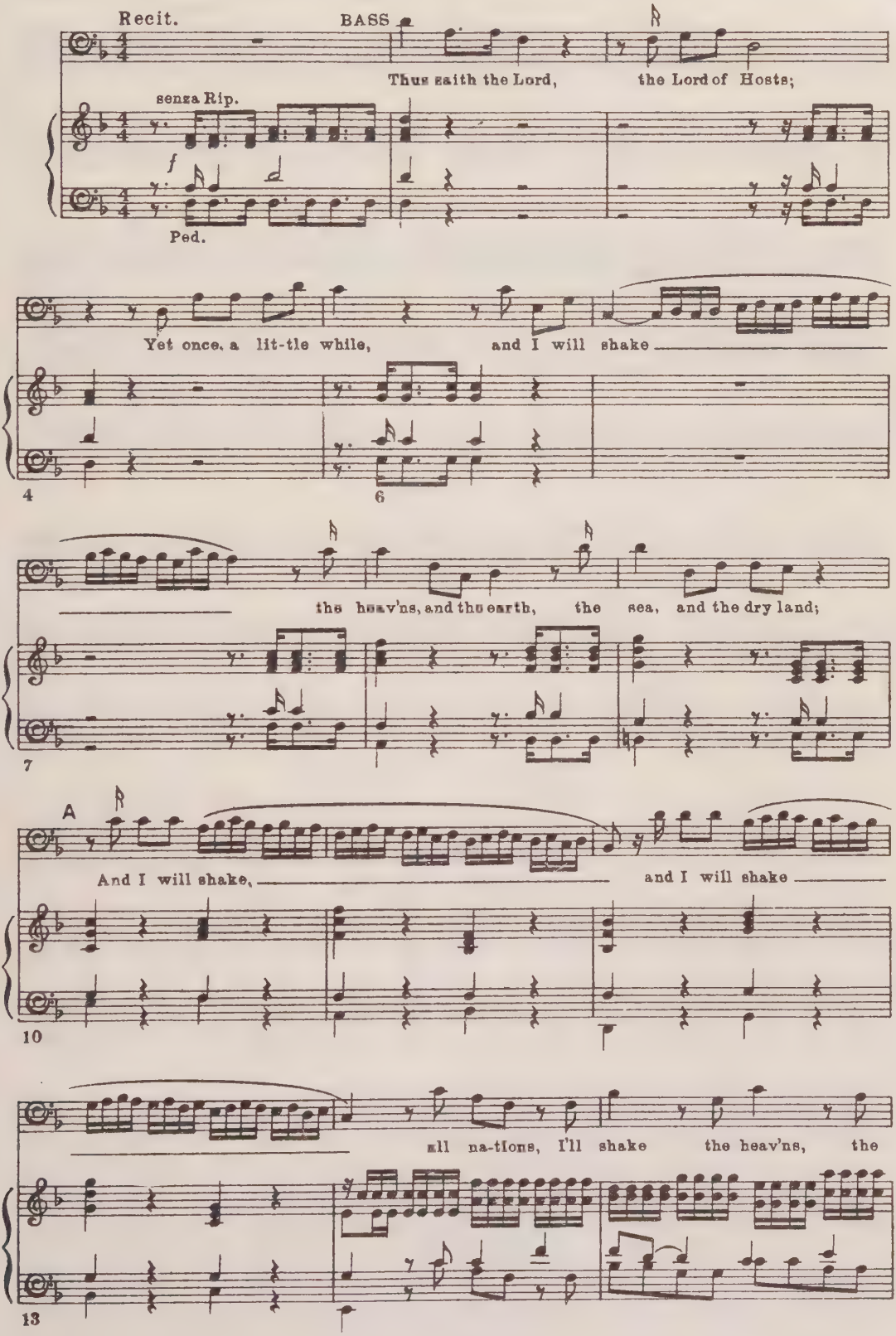

spo - ken it,
Lord shall be re - veal ed, and all
and all flesh
and all flesh
87
6
Ped.
for the mouth of the Lord hath spo - ken
flesh shall see it to - ge-ther, for the mouth
shall see it to - ge-ther, the glo - ry, the glo-ry of the Lord shall
shall see it to - ge-ther, and the
92
Man.
Ped.
E
it, hath spo - ken it,
of the Lord hath spo - ken it, and all flesh
be re - veal - - - ed, and all
glo - ry, the glory of the Lord shall be re - veal - ed,
E
98

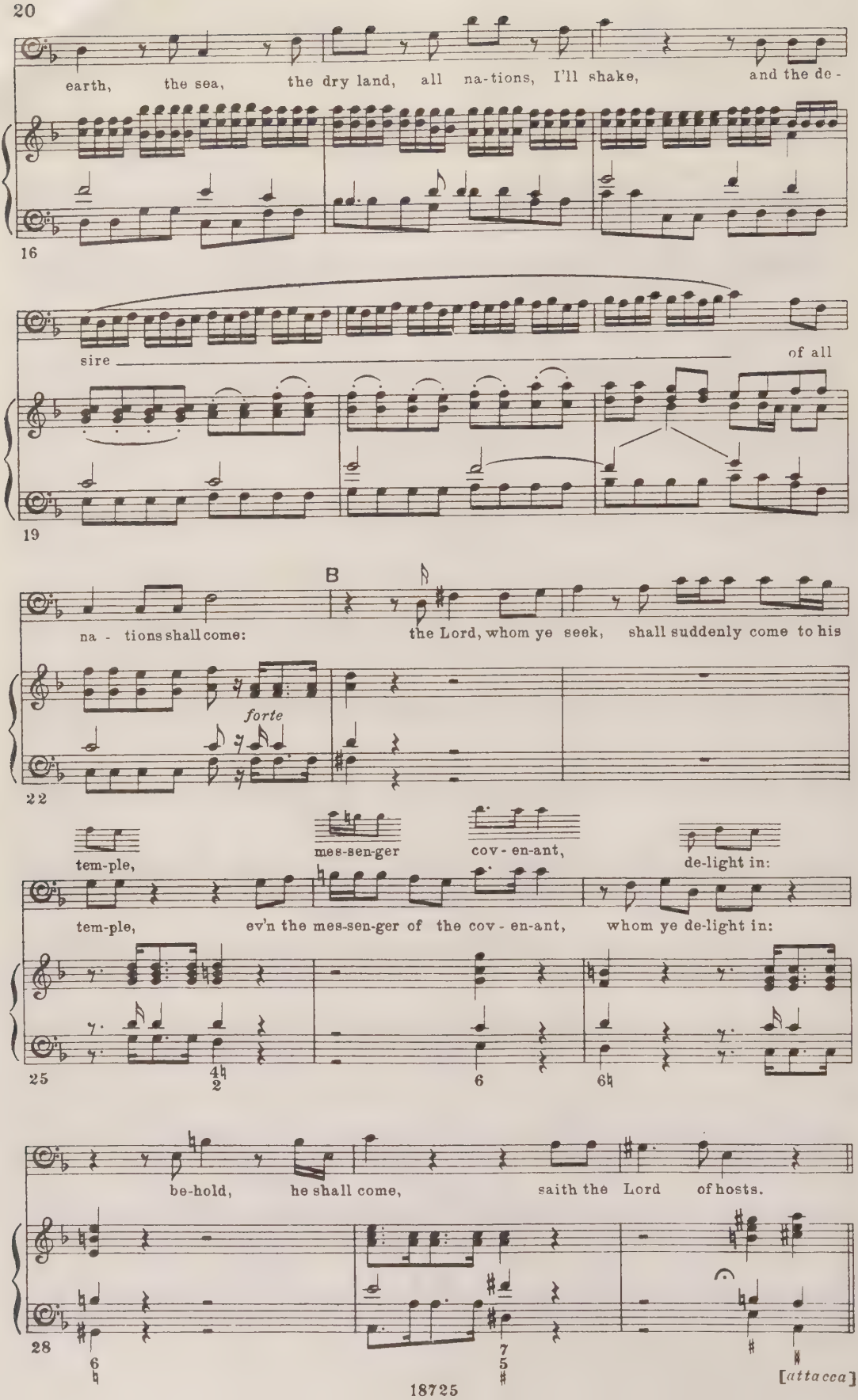

and the glo-ry, the glo - ry, the glory of the
shall see it to - ge-ther,
flesh_ shall see it to - ge-ther,
and all flesh_ shall see it to - ge-ther,
104
Lord shall be re - veal - ed,
and the glo - ry, the glo-ry of the Lord shall be re - veal -
and the glo - ry, the glo-ry of the Lord
and the glo - ry, the glo-ry of the Lord shall be re -
110
Ped.
and all flesh_ shall see_ it to -
- ed, re - veal-ed, and all flesh_ shall see_ it to -
shall be re - veal - ed, and all flesh_ shall see it to -
veal - ed, re - veal - ed, for the mouth of the
116


F
ge - ther, to - ge - ther, for the mouth of the Lord
ge - ther, to - ge - ther; for the mouth of the Lord
ge - ther, to - ge - ther; for the mouth of the Lord
Lord hath spo - ken it, for the mouth of the Lord
F
122
hath spo - ken it, for the mouth of the
hath spo - ken it, for the mouth of the
hath spo - ken it, for the mouth of the Lord, the
hath spo - ken it, for the mouth of the Lord, the
128
Adagio
Lord hath spo - ken it.
Lord hath spo - ken it.
mouth of the Lord hath spo - ken it.
mouth of the Lord hath spo - ken it.
Adagio
133

No. 5. Recitative.— THUS SAITH THE LORD

Haggai ii, 6,7; Malachi iii, 1

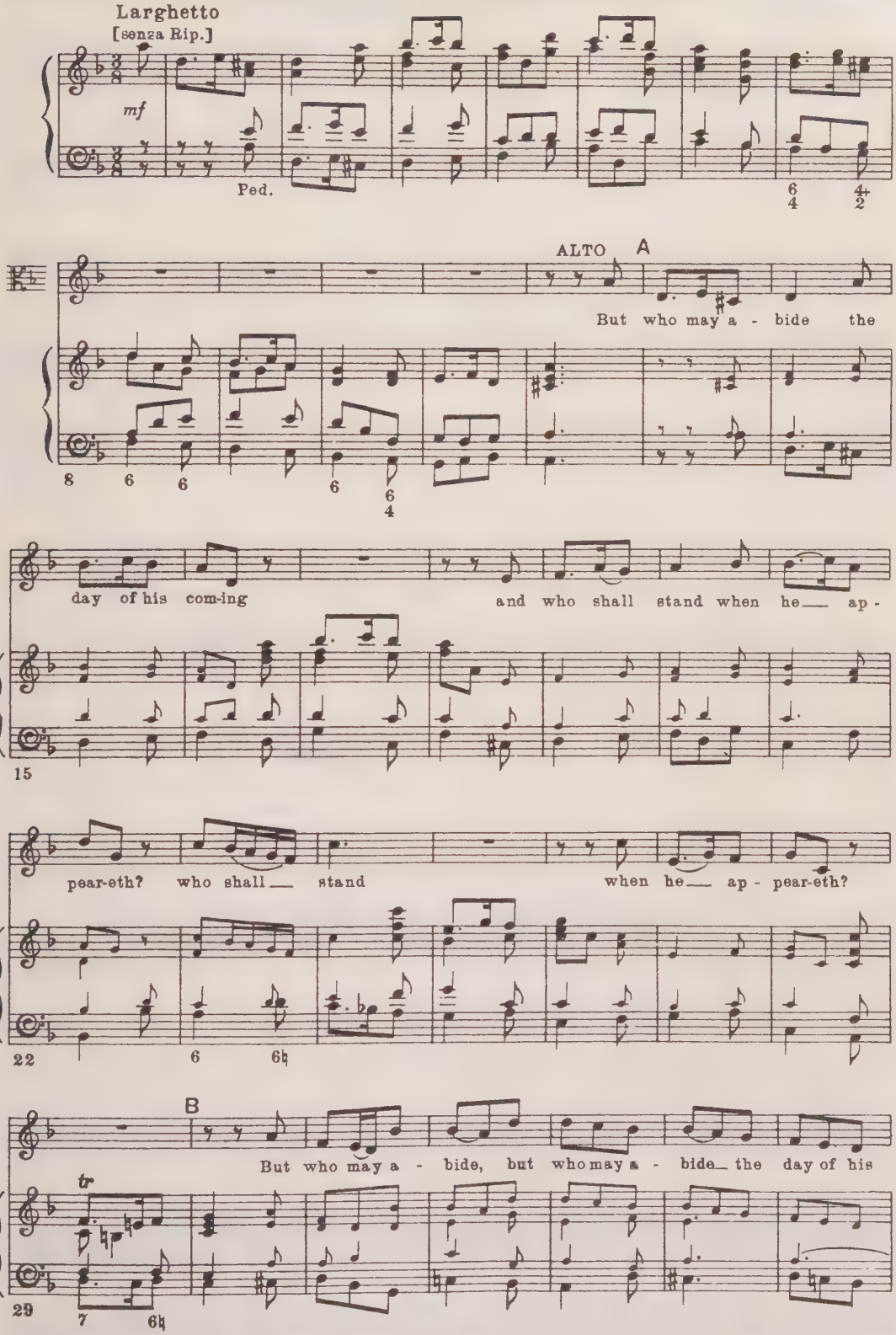



earth, the sea, the dry land, all na-tions, I'll shake, and the de-
16
sire of all
19
B
na - tions shall come: the Lord, whom ye seek, shall suddenly come to his
forte
22
tem-ple, mes-sen-ger cov - en-ant, de-light in:
tem-ple, ev'n the mes-sen-ger of the cov - en-ant, whom ye de-light in:
25
4 2
6
6 4
be-hold, he shall come, saith the Lord of hosts.
28
6 4
7 5 #
[attacca]

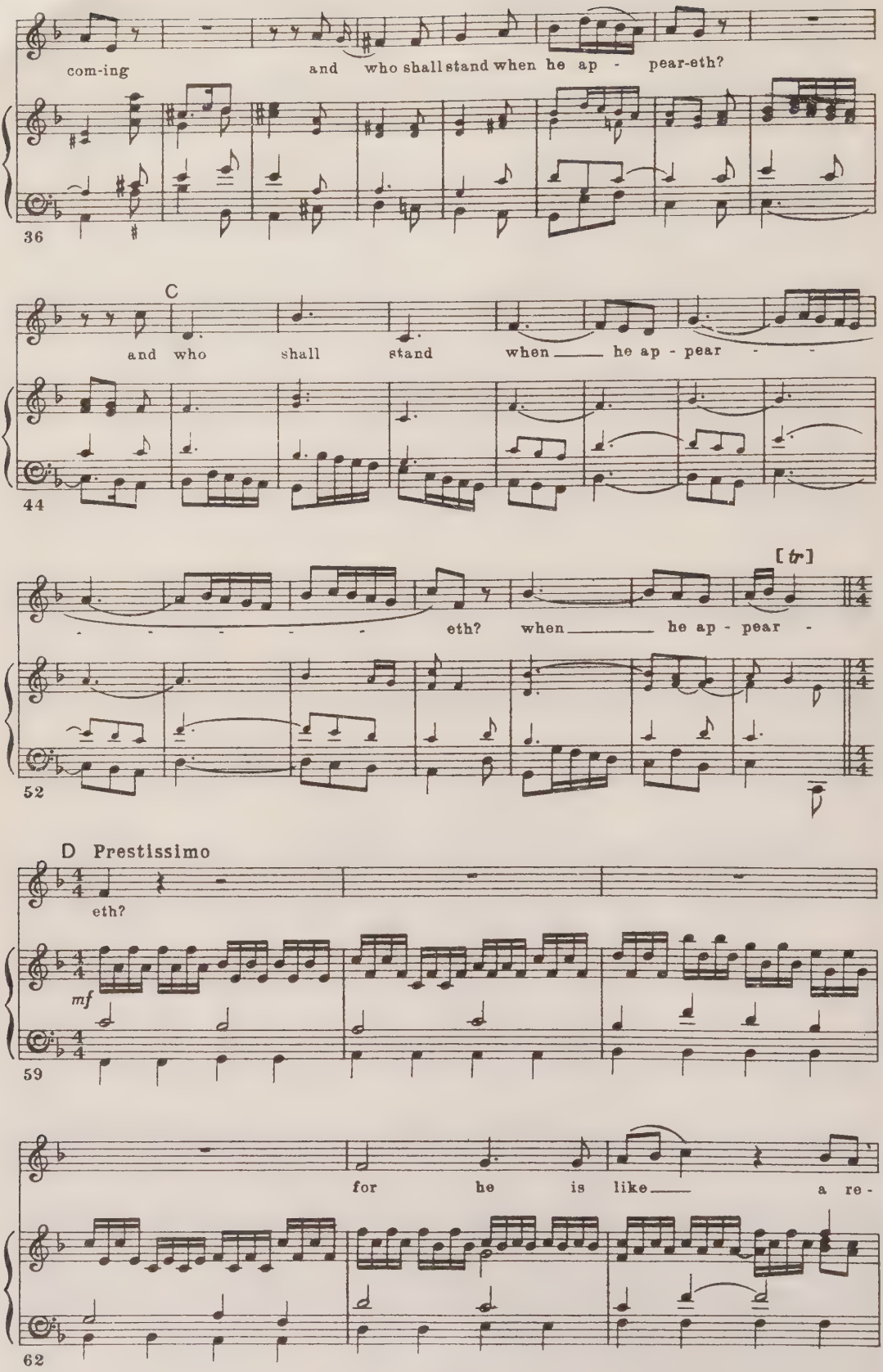
No. 6. Air.— BUT WHO MAY ABIDE THE DAY OF HIS COMING?

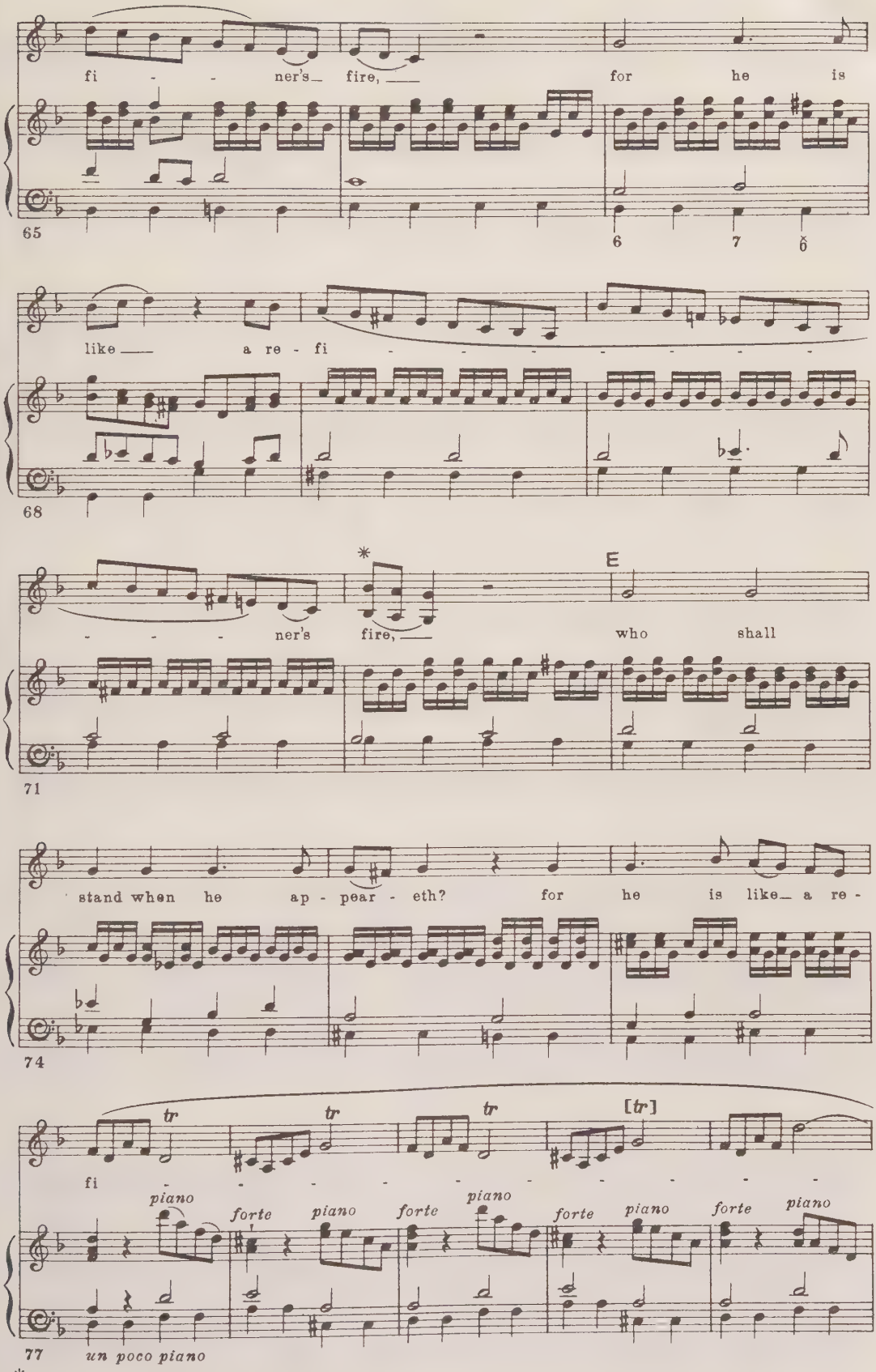
Malachi iii, 2

VERSION I* *(The third Version to be composed)*

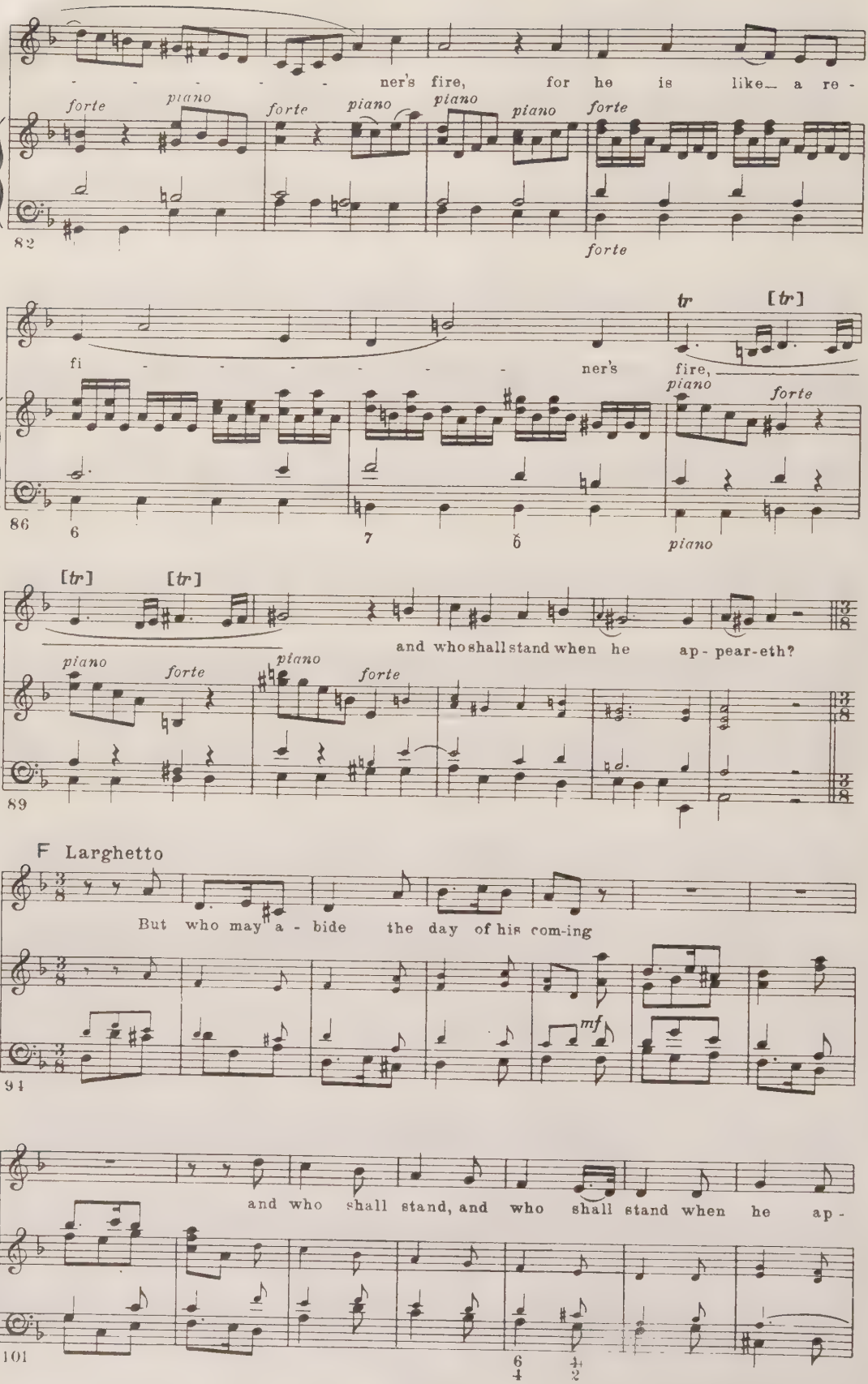


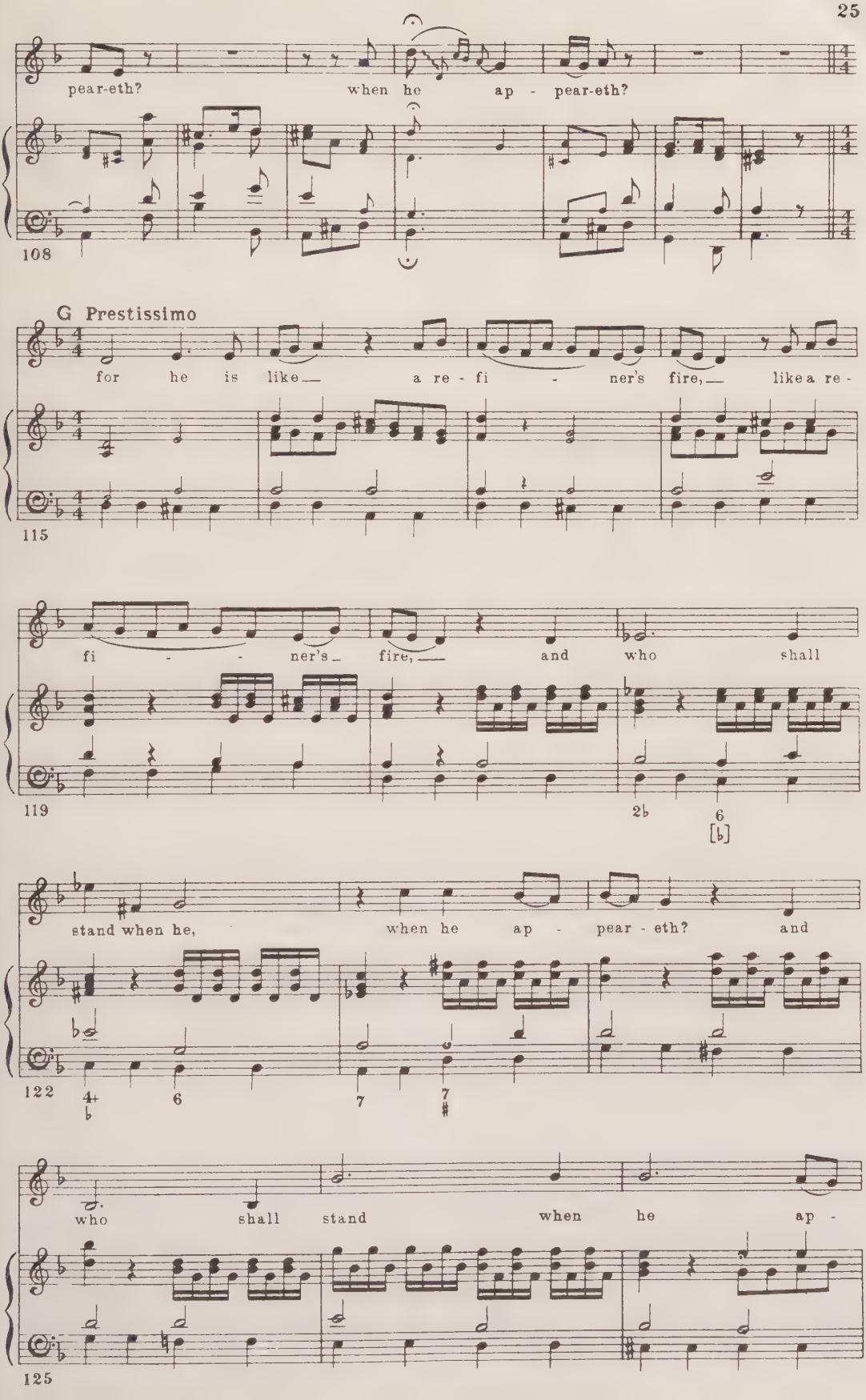
*Composed in 1750 for the male alto, Gaetano Guadagni. The version originally composed for bass in 1741, which is substantially different and lacks the *prestissimo* sections, is not represented in this edition.

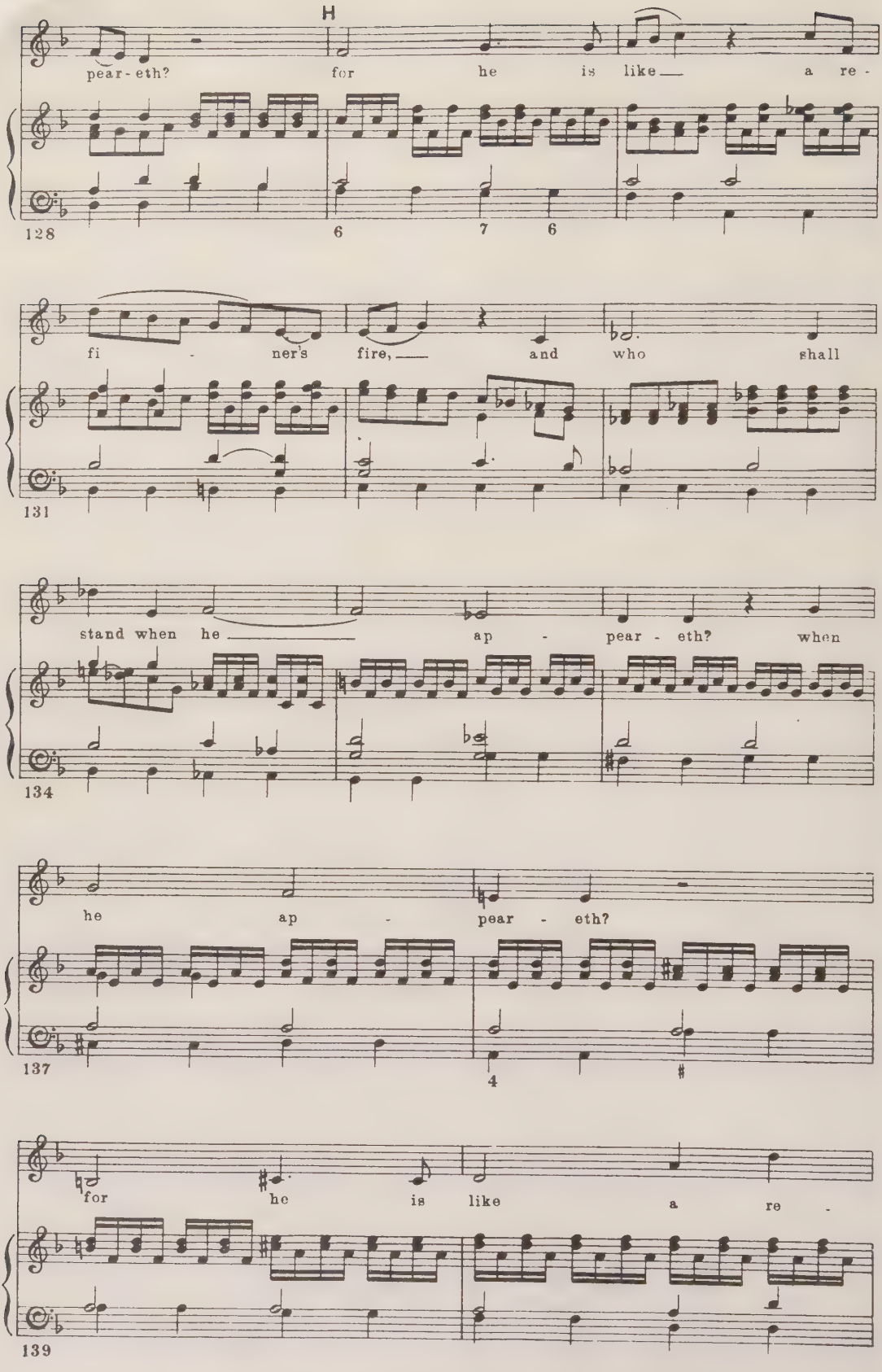

com-ing
and who shall stand when he ap - pear-eth?
36
C
and who shall stand when he ap - pear
44
[tr]
eth? when he ap - pear
52
D Prestissimo
eth?
mf
59
for he is like a re-
62

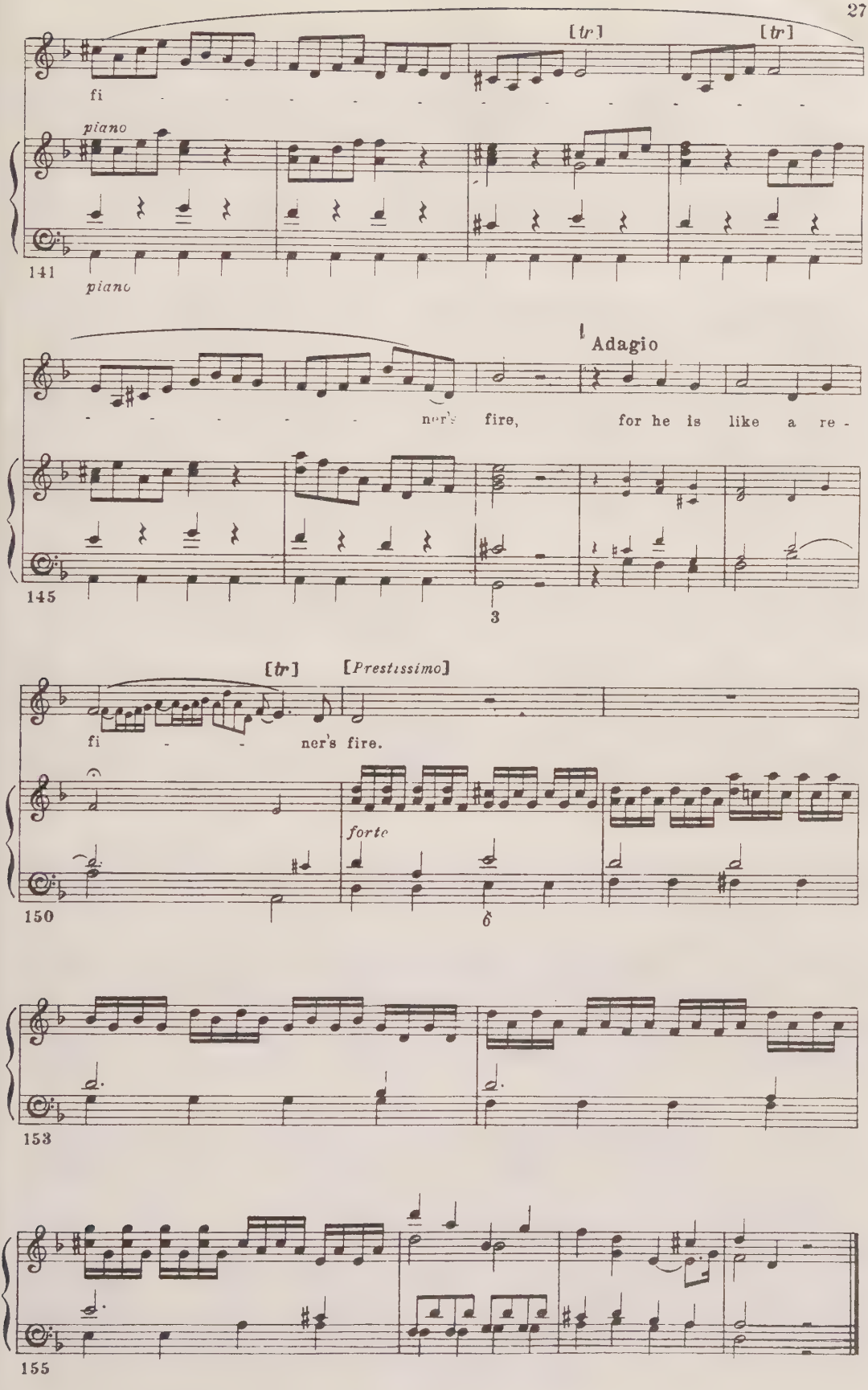

fi - - ner's fire, for he is
65
6 7 6
like a re - fi - - - - - - - -
68
- - - ner's fire, who shall
71
E
stand when he ap - pear - eth? for he is like a re -
74
fi - - - - - - - - - -
tr tr tr [tr]
piano forte piano forte piano forte piano forte piano
77 un poco piano

* Bar 72. Handel himself wrote both notes.

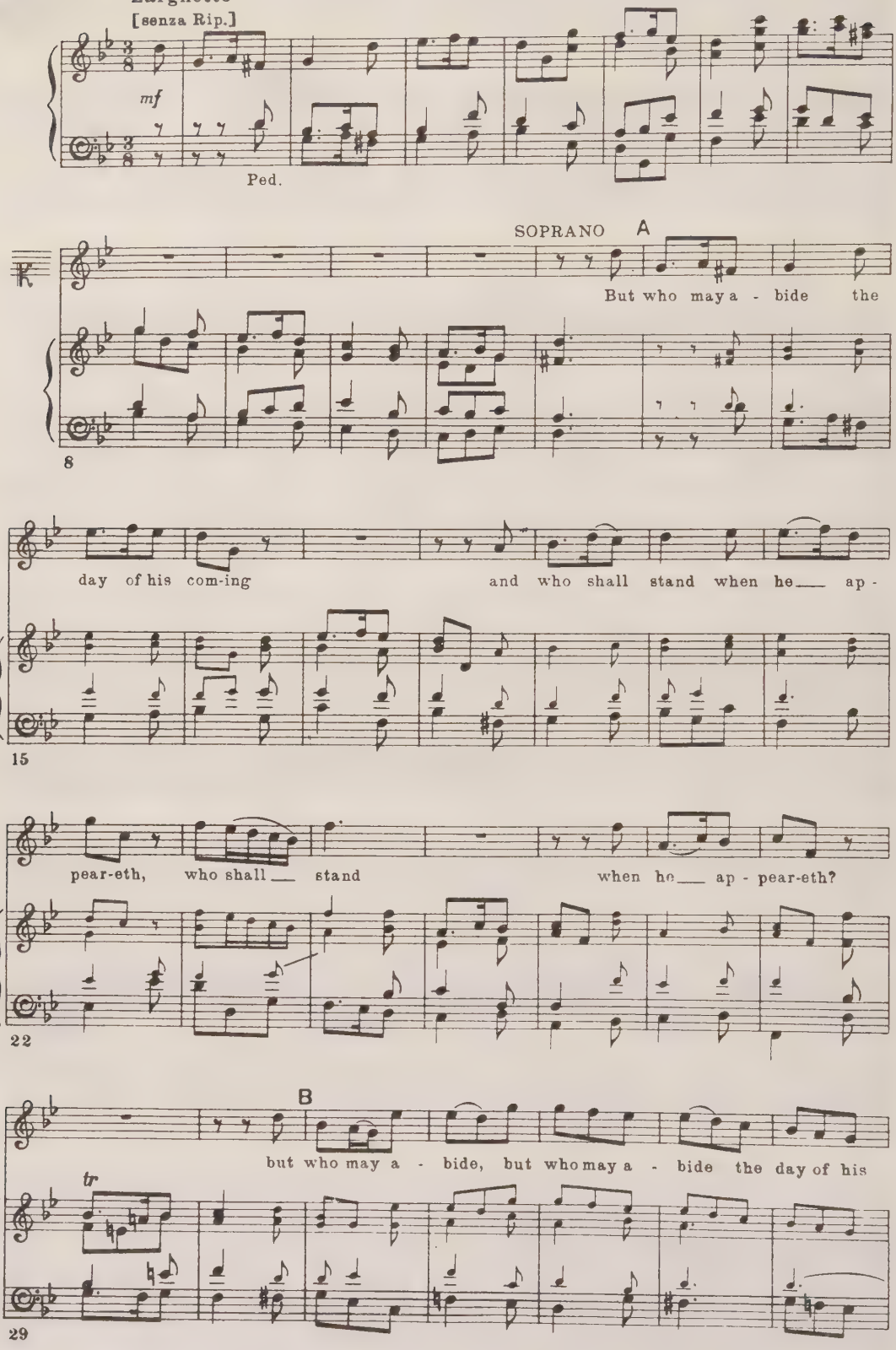

ner's fire, for he is like a re -
forte piano forte piano piano piano forte
forte
82
fi - - - - - - - ner's fire,
tr [tr]
piano forte
piano
86
6
7
6
[tr] [tr]
and who shall stand when he ap- pear-eth?
piano forte piano forte
89
F Larghetto
But who may a - bide the day of his com-ing
mf
94
and who shall stand, and who shall stand when he ap -
101
6/4 4/2


pear-eth? when he ap - pear-eth?
108
G Prestissimo
for he is like a re - fi - ner's fire, like a re -
115
fi - ner's fire, and who shall
119
stand when he, when he ap - pear - eth? and
122
who shall stand when he ap -
125

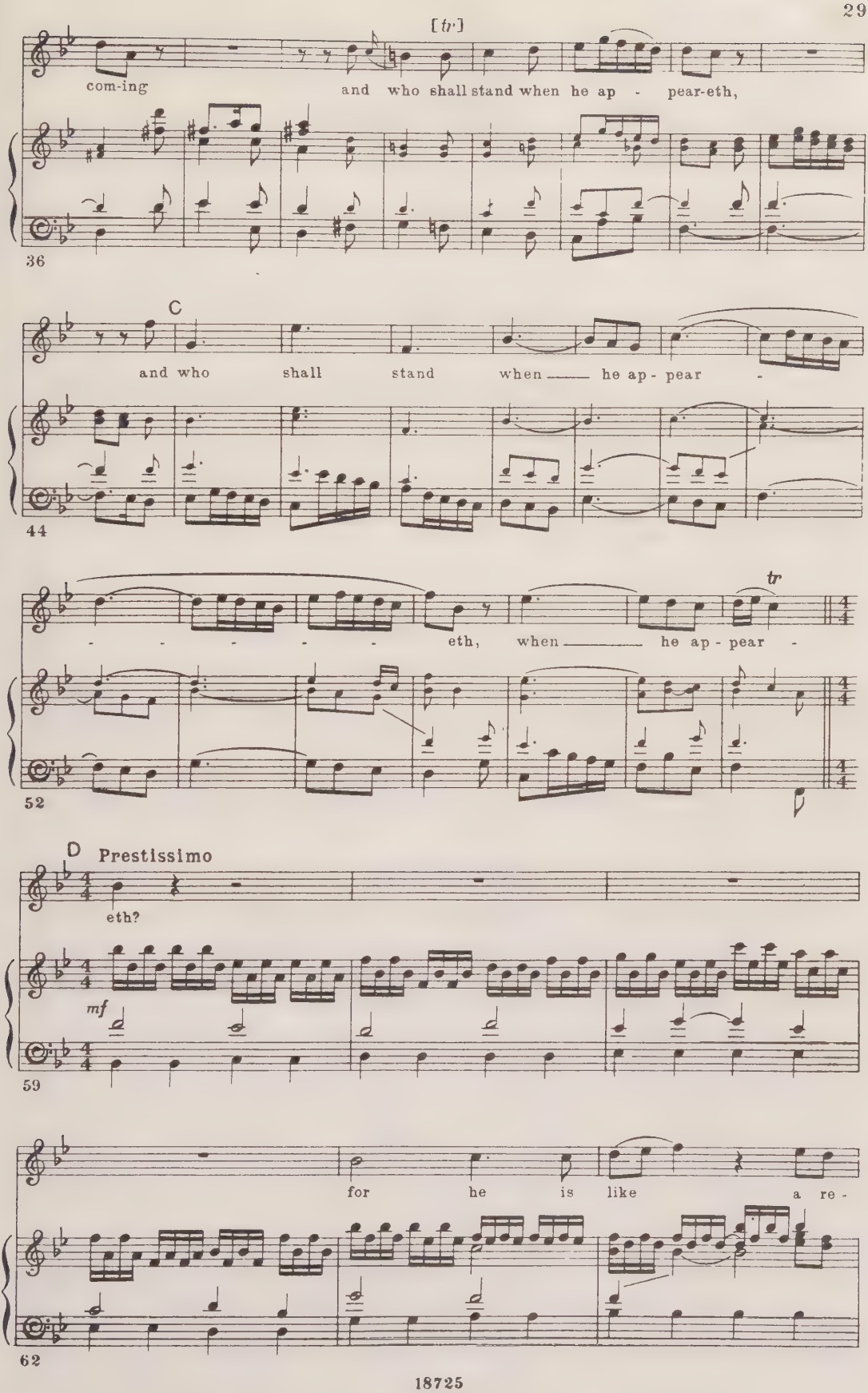

H
pear - eth? for he is like a re -
128
6 7 6
fi - ner's fire, and who shall
131
stand when he ap - pear - eth? when
134
he ap - pear - eth?
137
4
for he is like a re -
139

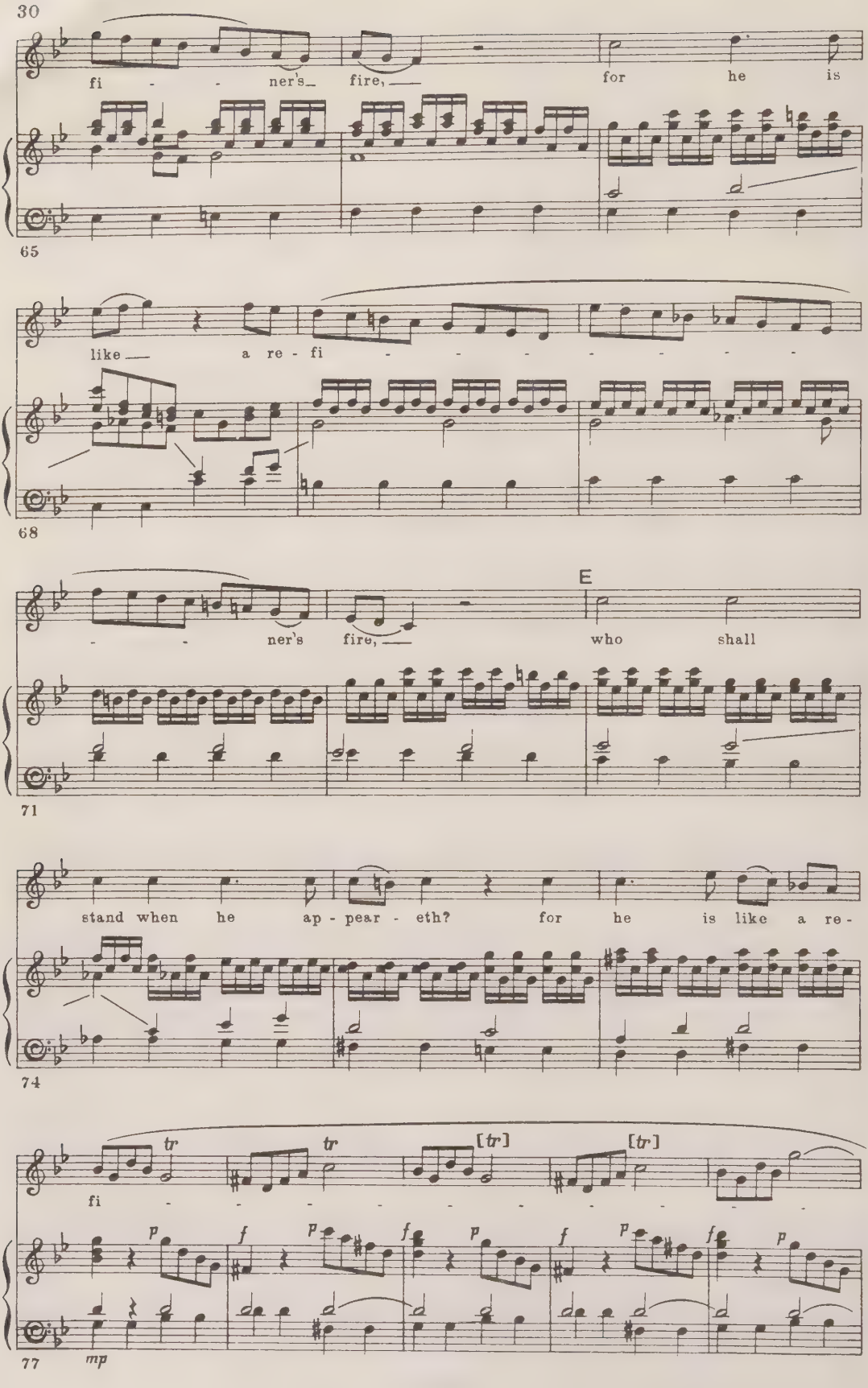

[tr]
[tr]
fi - - - - - - - - - - - - -
piano
piano
141
Adagio
- - - - - - ner's fire, for he is like a re -
145
3
[tr]
[Prestissimo]
fi - - - ner's fire.
forte
150
6
153
155

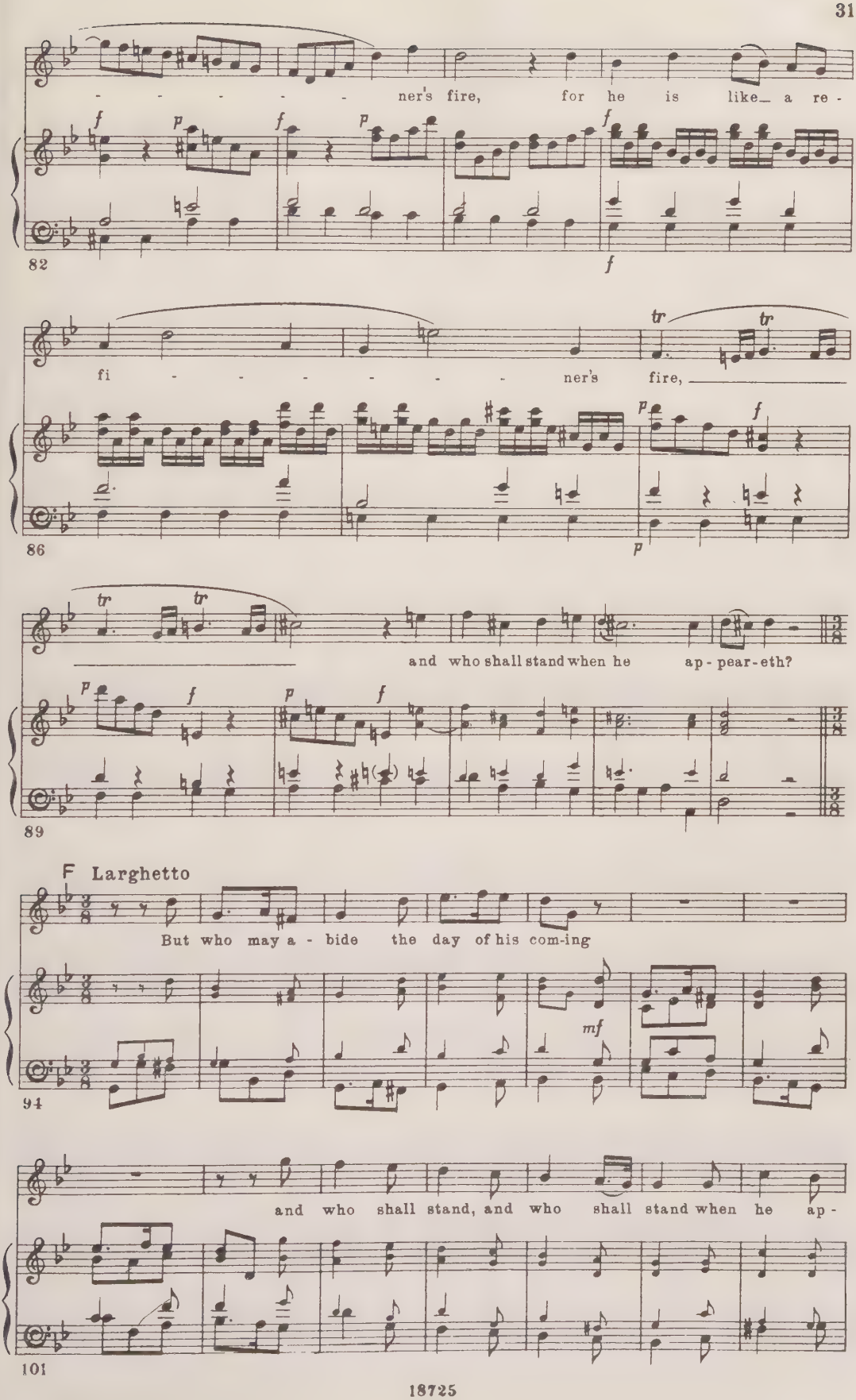
No. 6.— *VERSION II* (*Transposition of Version I for Soprano*)*

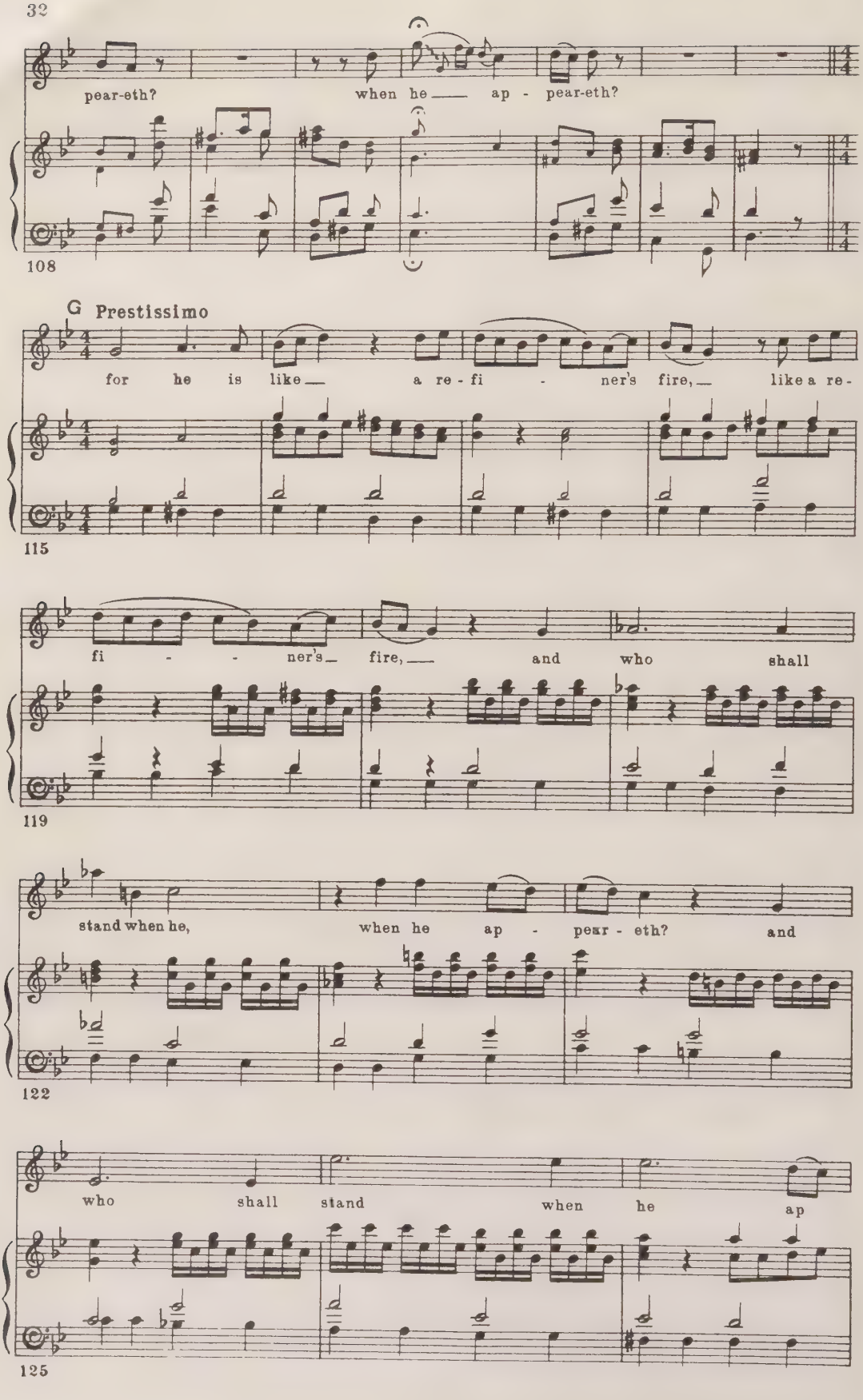


*This version is to be used exceptionally when the aria is not allotted to an alto (male *or* female) in accordance with Version I.

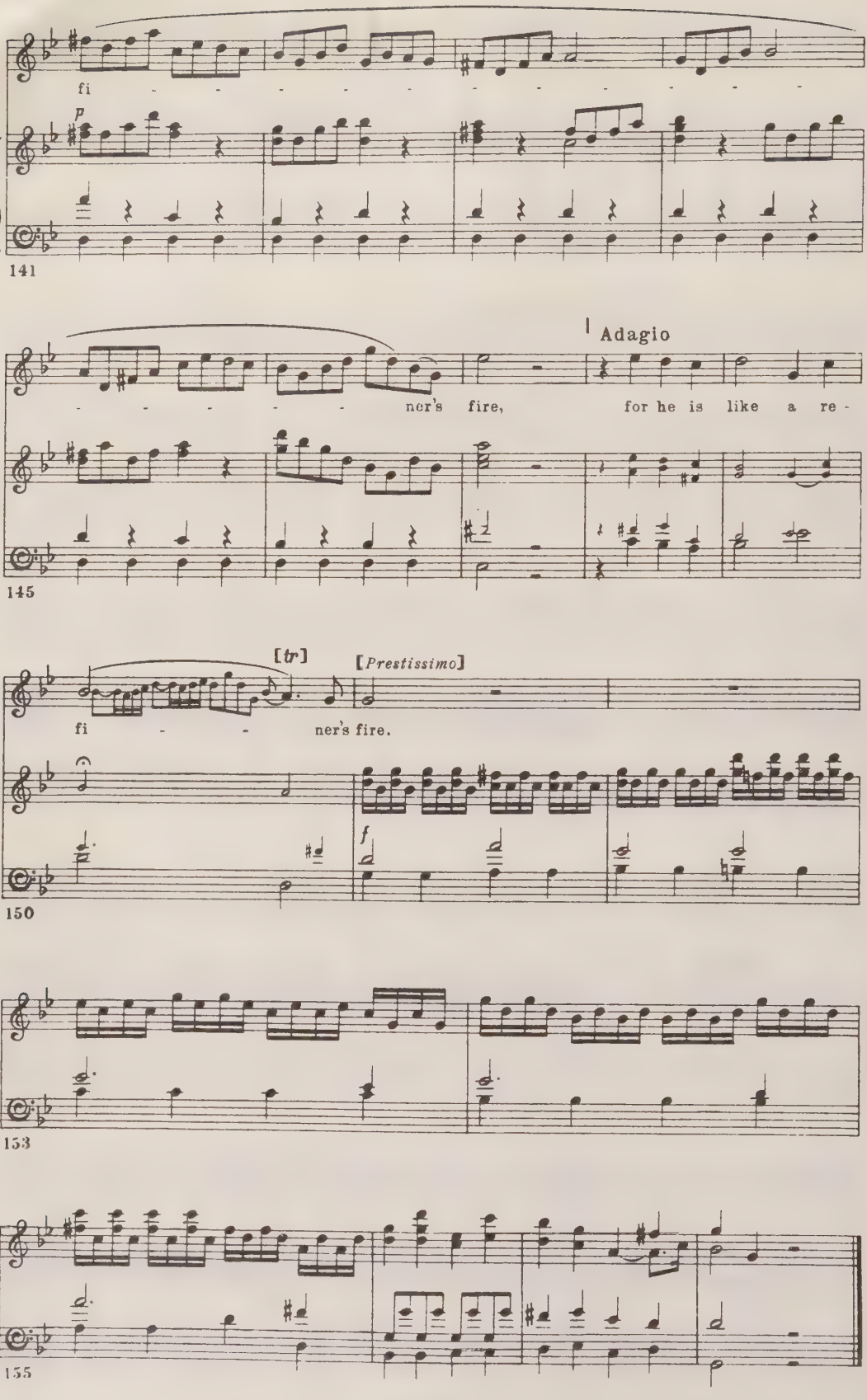

[tr]
com-ing
and who shall stand when he ap - pear-eth,
36
C
and who shall stand when he ap - pear -
44
tr
- - - - - - eth, when he ap - pear -
52
D Prestissimo
eth?
mf
59
for he is like a re -
62


30
fi - - ner's fire, for he is
65
like a re - fi - - - - - - - -
68
- - ner's fire, E who shall
71
stand when he ap - pear - eth? for he is like a re -
74
fi - - - - - - - - -
tr
tr
[tr]
[tr]
p
f
p
f
p
f
p
f
p
77
mp


ner's fire, for he is like a re -
82
fi - - - - - - - ner's fire,
86
and who shall stand when he ap - pear - eth?
89
F Larghetto
But who may a - bide the day of his com-ing
94
and who shall stand, and who shall stand when he ap -
101

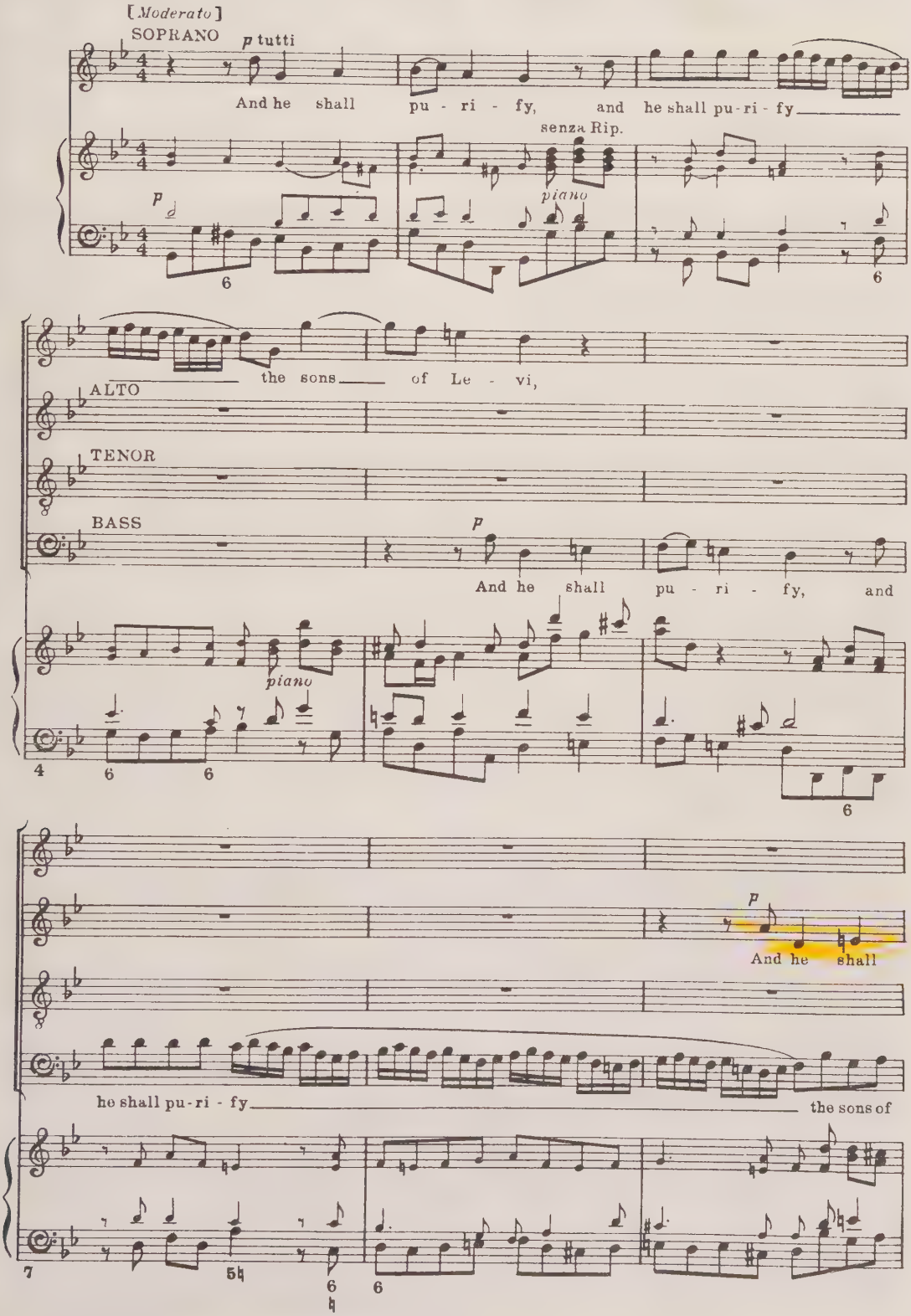

pear-eth? when he ap - pear-eth?
108
G Prestissimo
for he is like a re - fi - ner's fire, like a re-
115
fi - ner's fire, and who shall
119
stand when he, when he ap - pear - eth? and
122
who shall stand when he ap
125

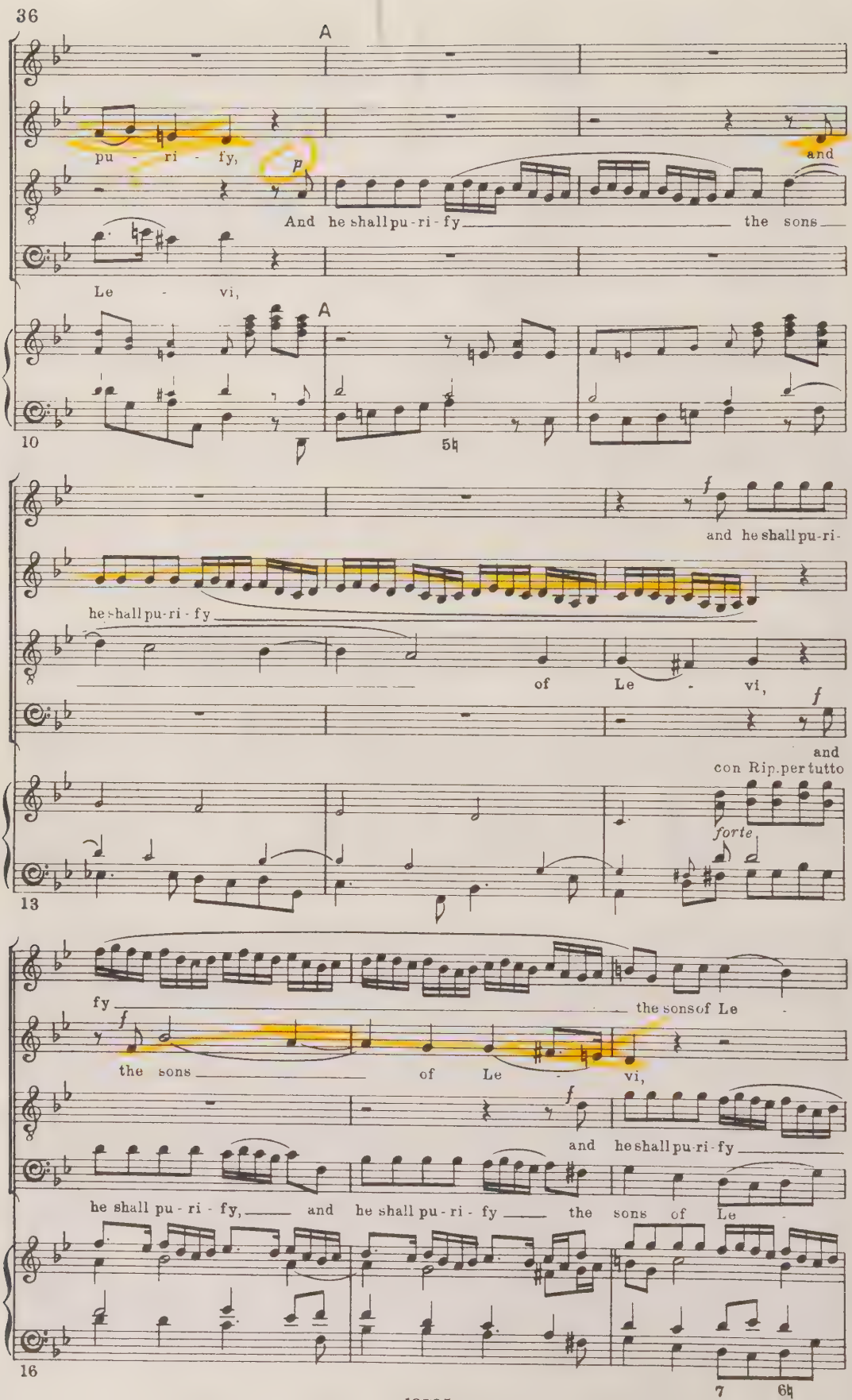
H
pear - eth? for he is like a re -
128
fi - - ner's fire, and who shall
131
stand when he ap pear - eth? when
134
he ap - pear - eth?
137
for he is like a re -
139

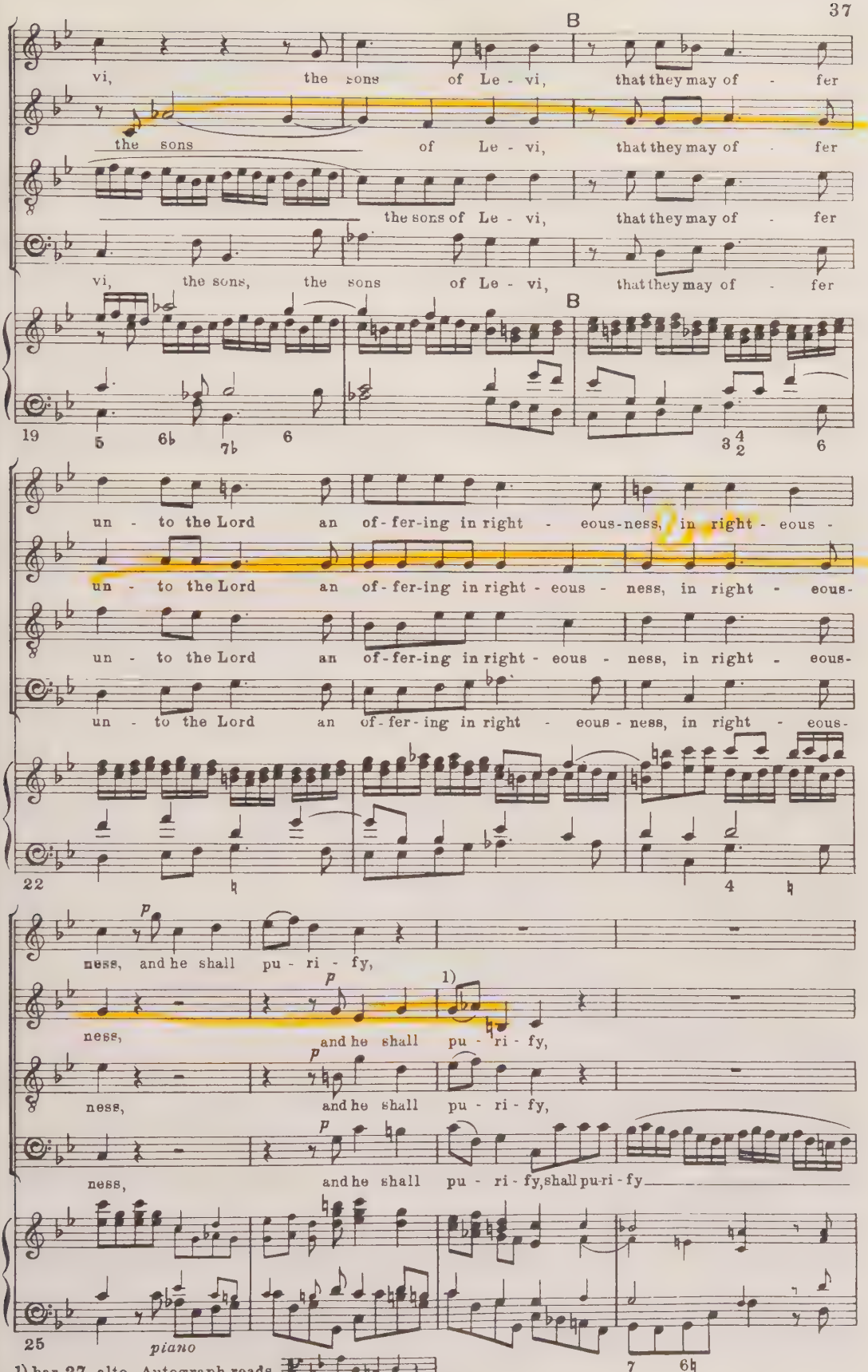

fi - - - - - - - - - - - -
p
141
Adagio
- - - - - - ner's fire, for he is like a re -
145
[tr]
[Prestissimo]
fi - - ner's fire.
f
150
153
155

No. 7. Chorus.— AND HE SHALL PURIFY

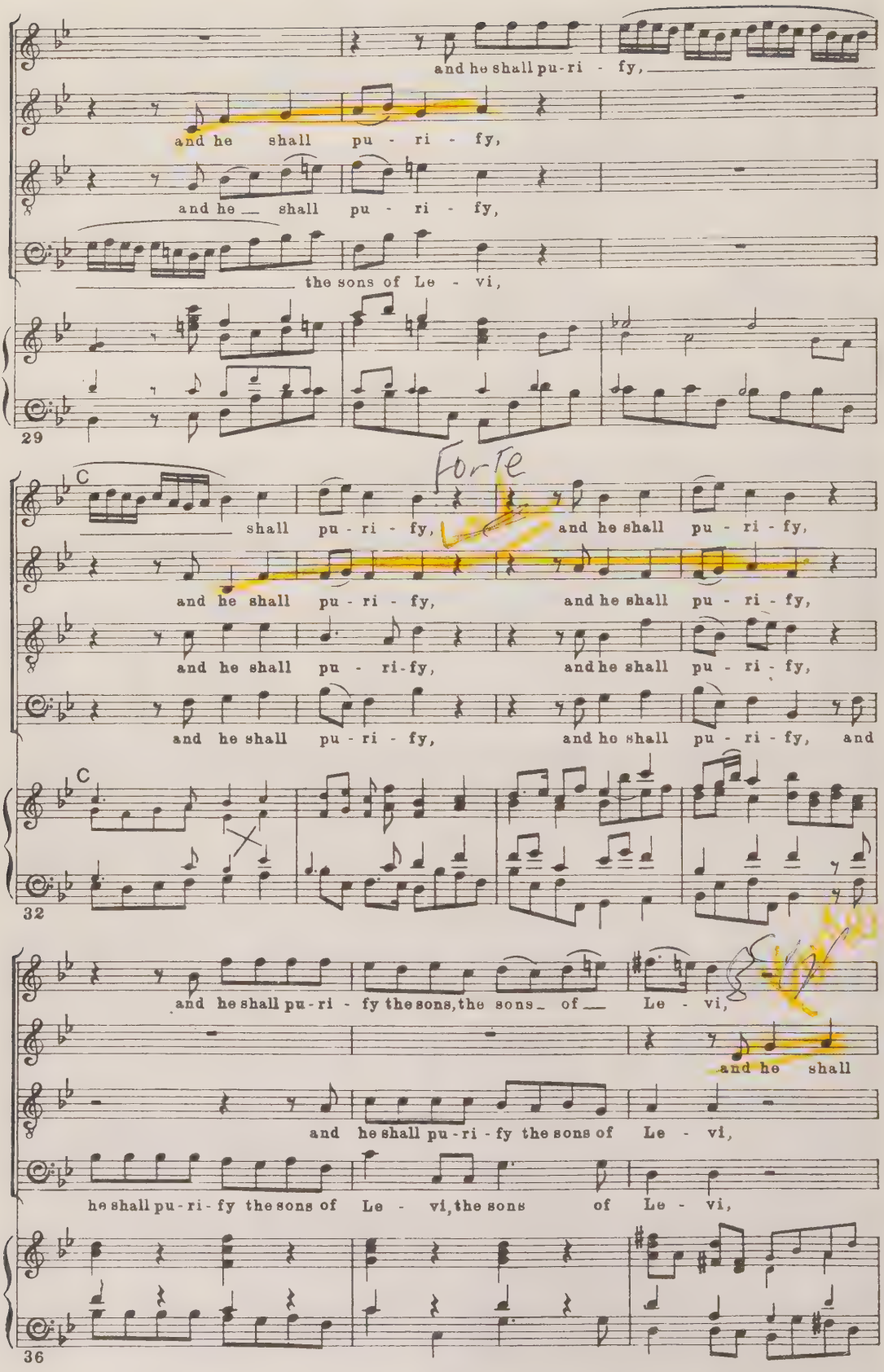
Malachi iii, 3

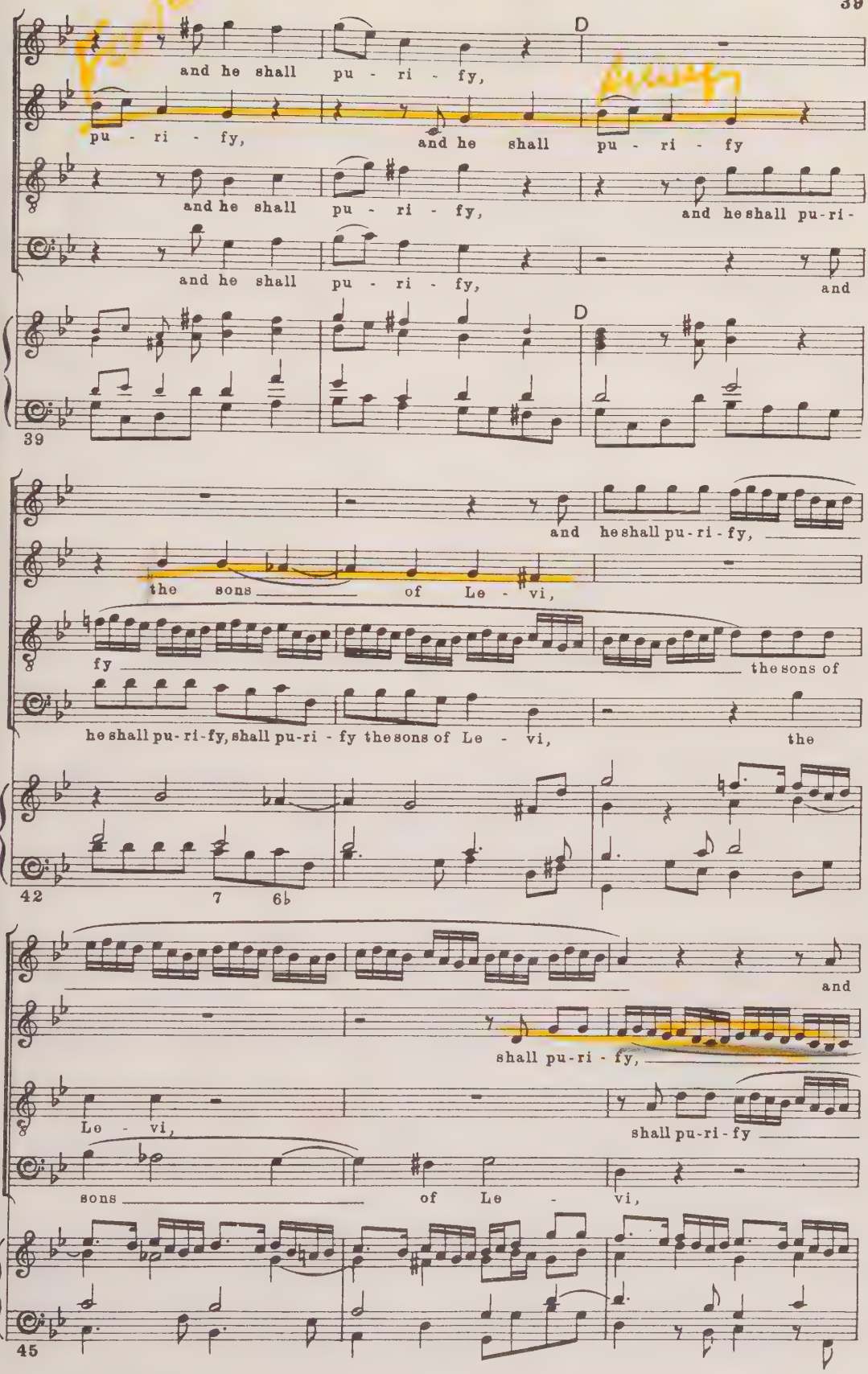


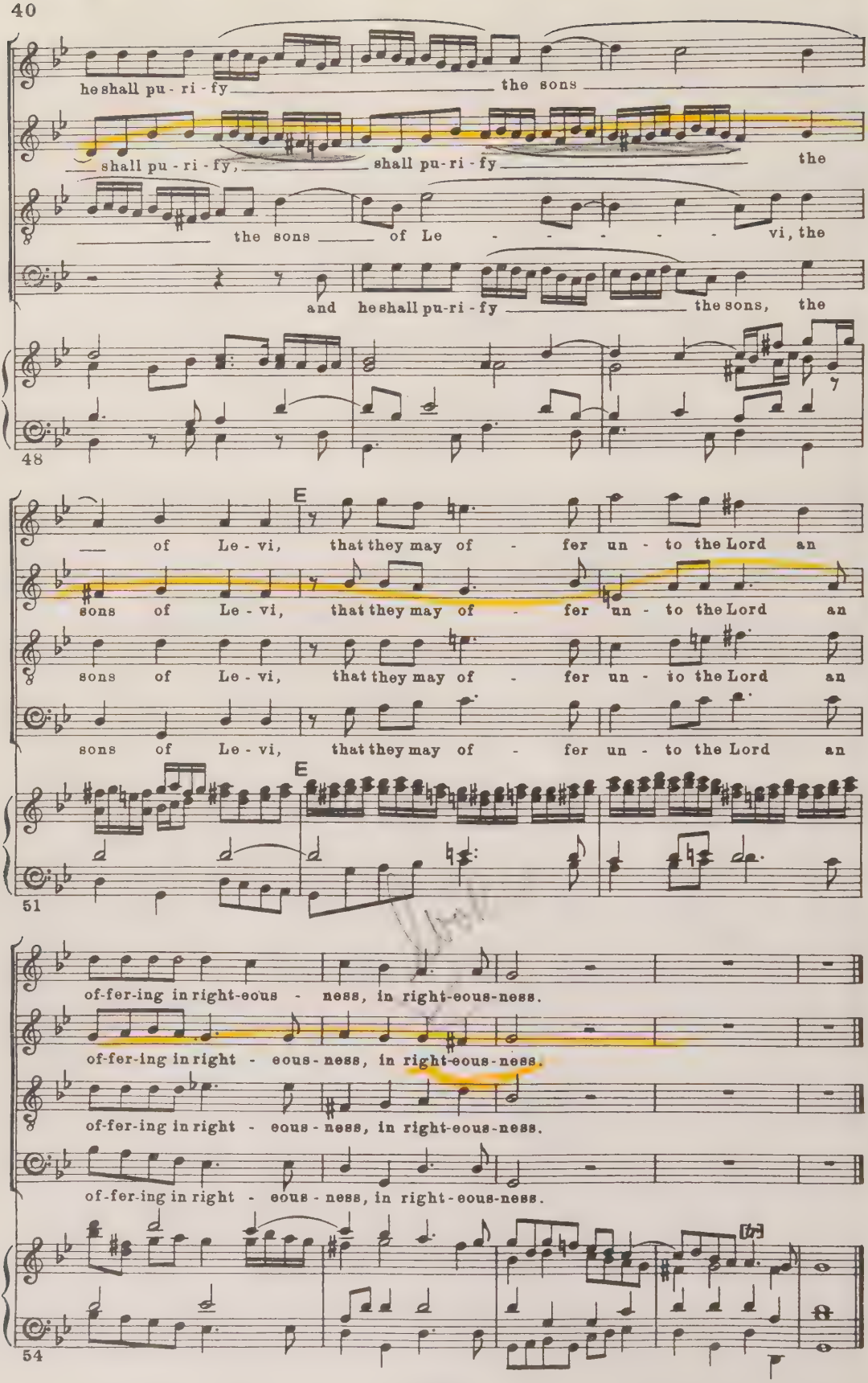

36
A
pu - ri - fy,
p
And he shall pu-ri-fy
and
the sons
Le - vi,
A
10
5♮
and he shall pu-ri-
he shall pu-ri-fy
of Le - vi,
and
con Rip. per tutto
forte
13
fy
the sons of Le
the sons
of Le - vi,
and he shall pu-ri-fy
he shall pu-ri-fy, and he shall pu-ri-fy
the sons of Le -
16
7 6♮


B
vi, the sons of Le - vi, that they may of - fer
the sons of Le - vi, that they may of - fer
the sons of Le - vi, that they may of - fer
vi, the sons, the sons of Le - vi, that they may of - fer
B
19
un - to the Lord an of - fer-ing in right - eous-ness, in right - eous -
un - to the Lord an of - fer-ing in right - eous - ness, in right - eous-
un - to the Lord an of - fer-ing in right - eous - ness, in right - eous-
un - to the Lord an of - fer - ing in right - eous - ness, in right - eous-
22
p
ness, and he shall pu - ri - fy,
p
1)
ness, and he shall pu - ri - fy,
p
ness, and he shall pu - ri - fy,
p
ness, and he shall pu - ri - fy, shall pu-ri - fy
25
piano

1) bar 27, alto. Autograph reads


and he shall pu-ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
the sons of Le - vi,
29
C
Forte
shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
and he shall pu - ri - fy,
C
32
and he shall pu - ri - fy the sons, the sons of Le - vi,
and he shall
and he shall pu - ri - fy the sons of Le - vi,
he shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,
36


and he shall pu - ri - fy,
pu - ri - fy, and he shall pu - ri - fy
and he shall pu - ri - fy, and he shall pu-ri-
and he shall pu - ri - fy, and
39
and he shall pu-ri-fy,
the sons of Le - vi,
fy the sons of
he shall pu-ri-fy, shall pu-ri - fy the sons of Le - vi, the
42
7
6♭
and
shall pu-ri - fy,
Le - vi, shall pu-ri-fy
sons of Le - vi,
45

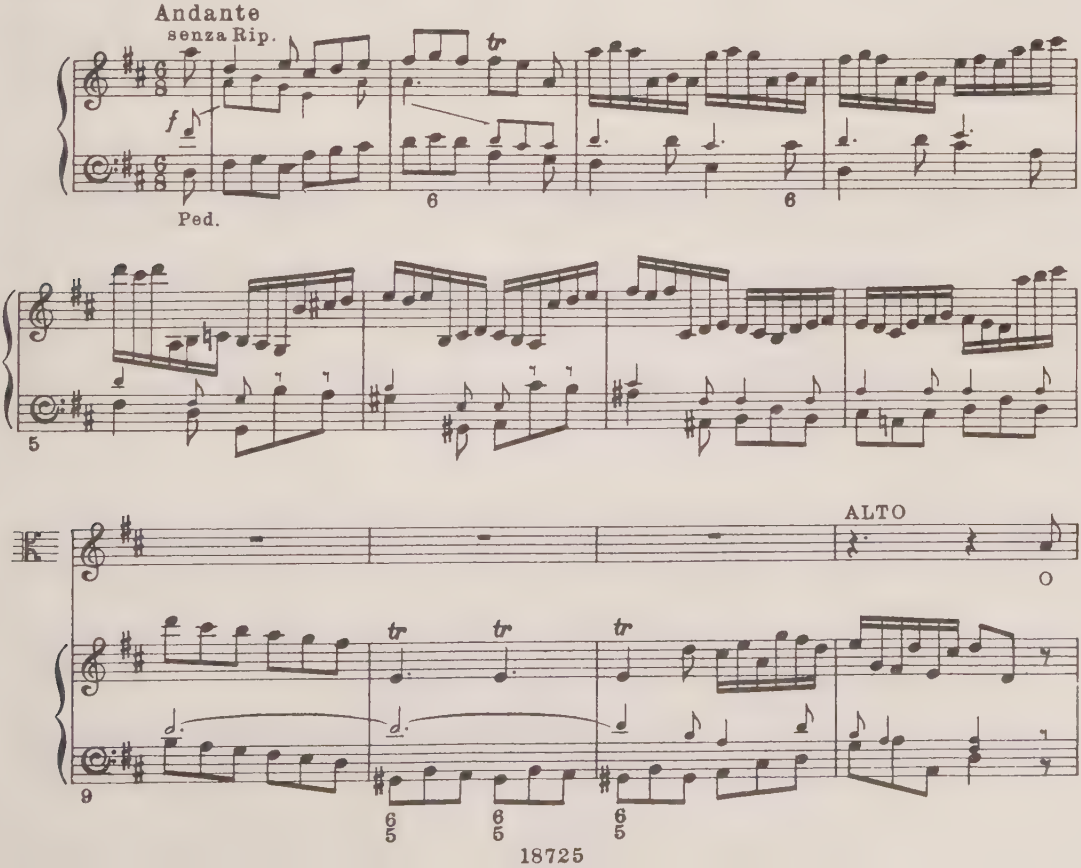

he shall pu - ri - fy the sons
shall pu-ri-fy, shall pu-ri-fy the
the sons of Le - - - - - vi, the
and he shall pu-ri-fy the sons, the
48
E
of Le - vi, that they may of - fer un - to the Lord an
sons of Le - vi, that they may of - fer un - to the Lord an
sons of Le - vi, that they may of - fer un - to the Lord an
E
51
of-fer-ing in right-eous - ness, in right-eous-ness.
of-fer-ing in right - eous - ness, in right-eous-ness.
of-fer-ing in right - eous - ness, in right-eous-ness.
of-fer-ing in right - eous - ness, in right-eous-ness.
54

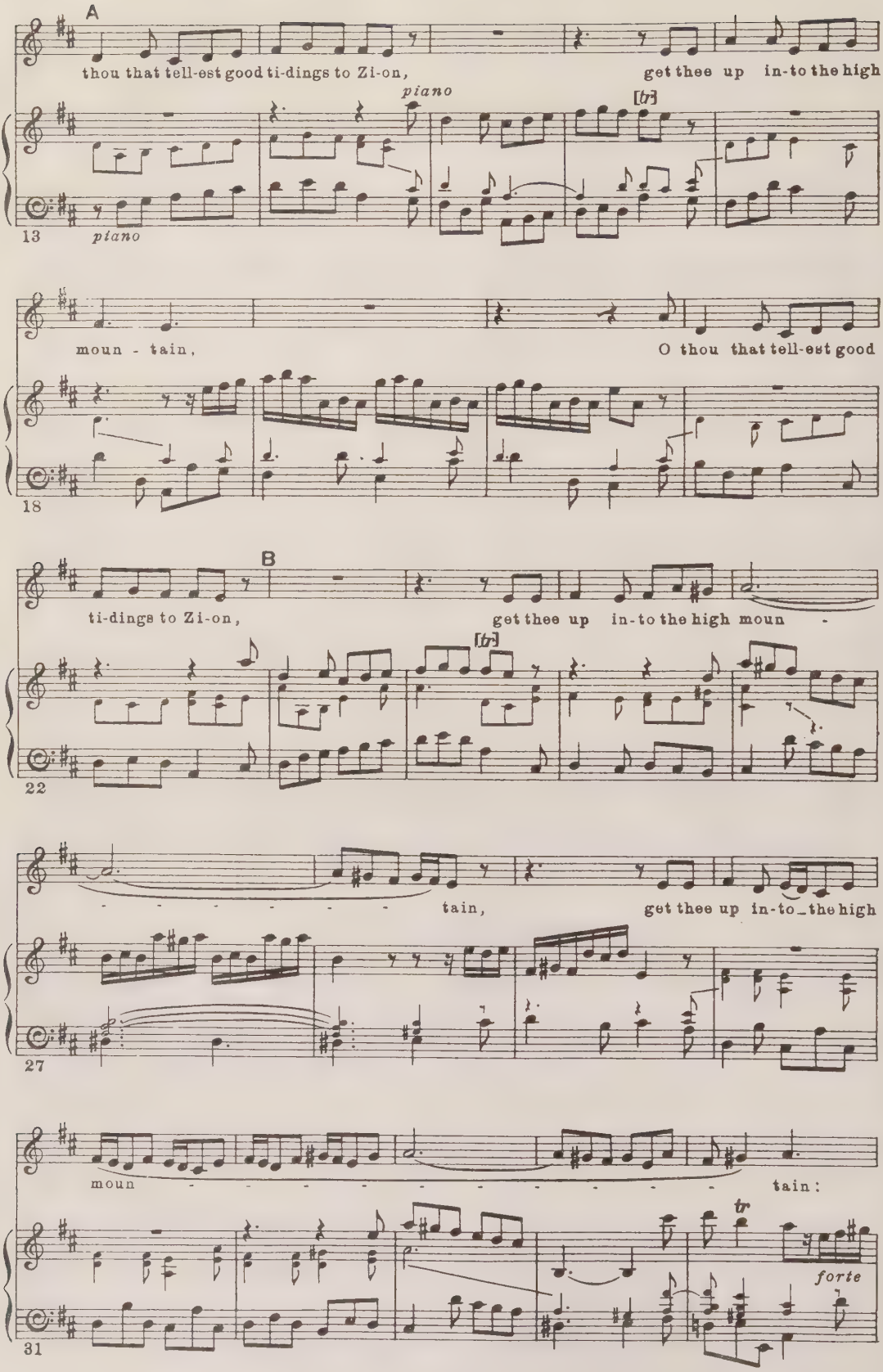
No. 8. Recitative.— BEHOLD, A VIRGIN SHALL CONCEIVE

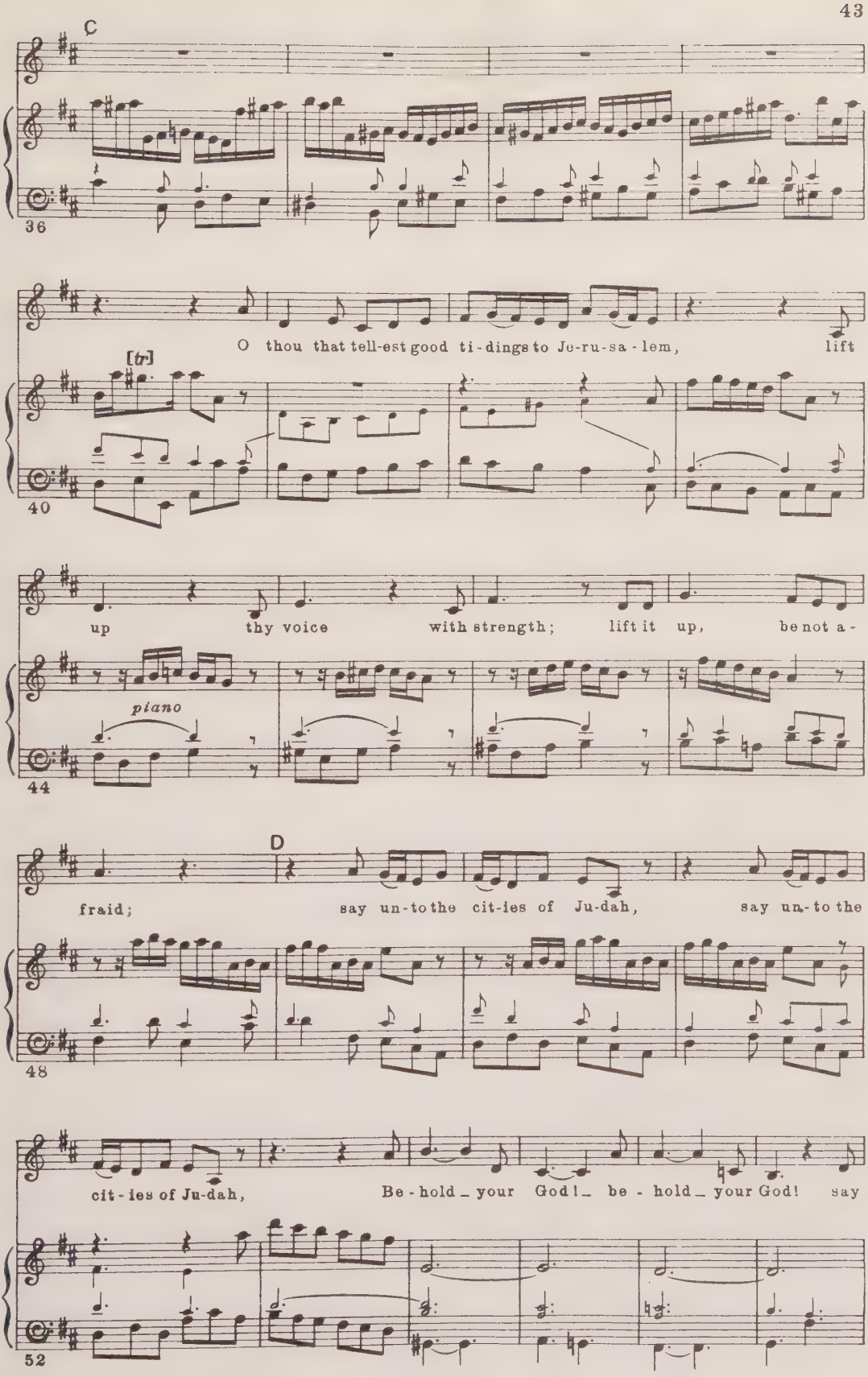
Isaiah vii, 14; Matthew i, 23

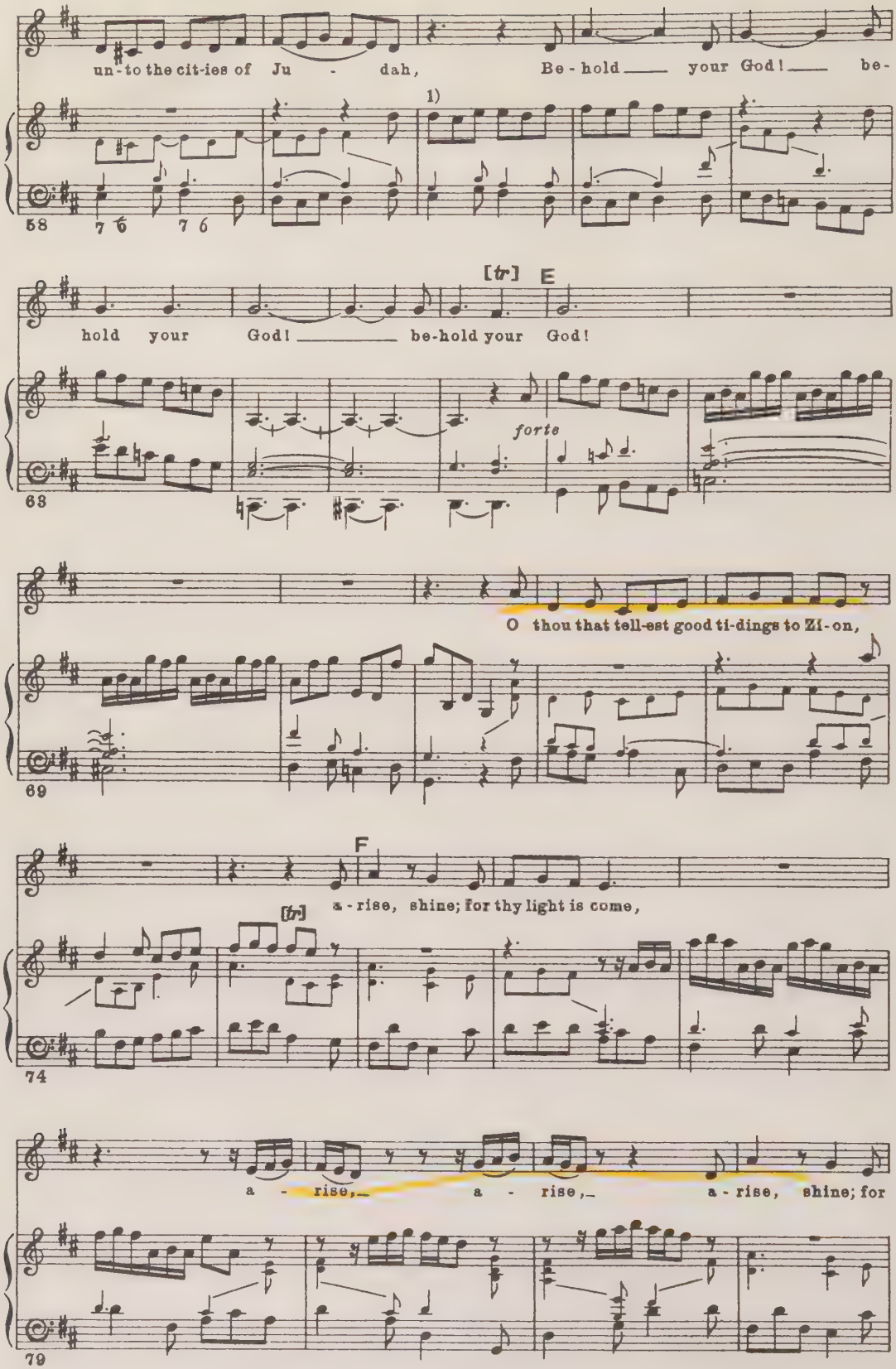
No. 9. Air and Chorus.— O THOU THAT TELLEST GOOD TIDINGS TO ZION

Isaiah xl, 9; lx, 1

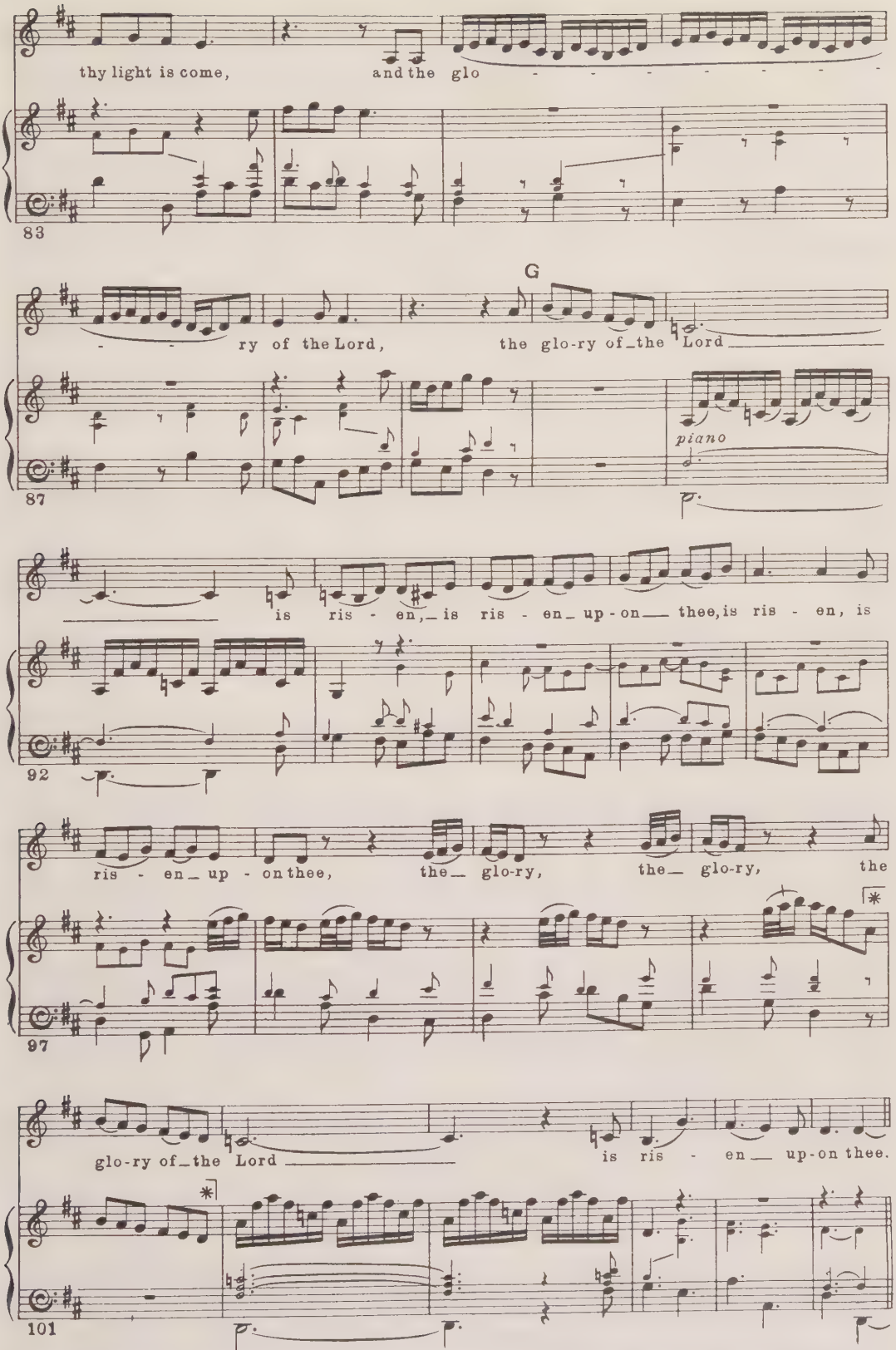



A
thou that tell-est good ti-dings to Zi-on,
get thee up in-to the high
piano
[tr]
13
piano
moun - tain,
O thou that tell-est good
18
B
ti-dings to Zi-on,
get thee up in-to the high moun -
[tr]
22
tain,
get thee up in-to the high
27
moun
tain:
tr
forte
31


C
36
O thou that tell-est good ti-dings to Je-ru-sa-lem, lift
[tr]
40
up thy voice with strength; lift it up, be not a-
piano
44
D
fraid; say un-to the cit-ies of Ju-dah, say un-to the
48
cit-ies of Ju-dah, Be-hold your God! be-hold your God! say
52

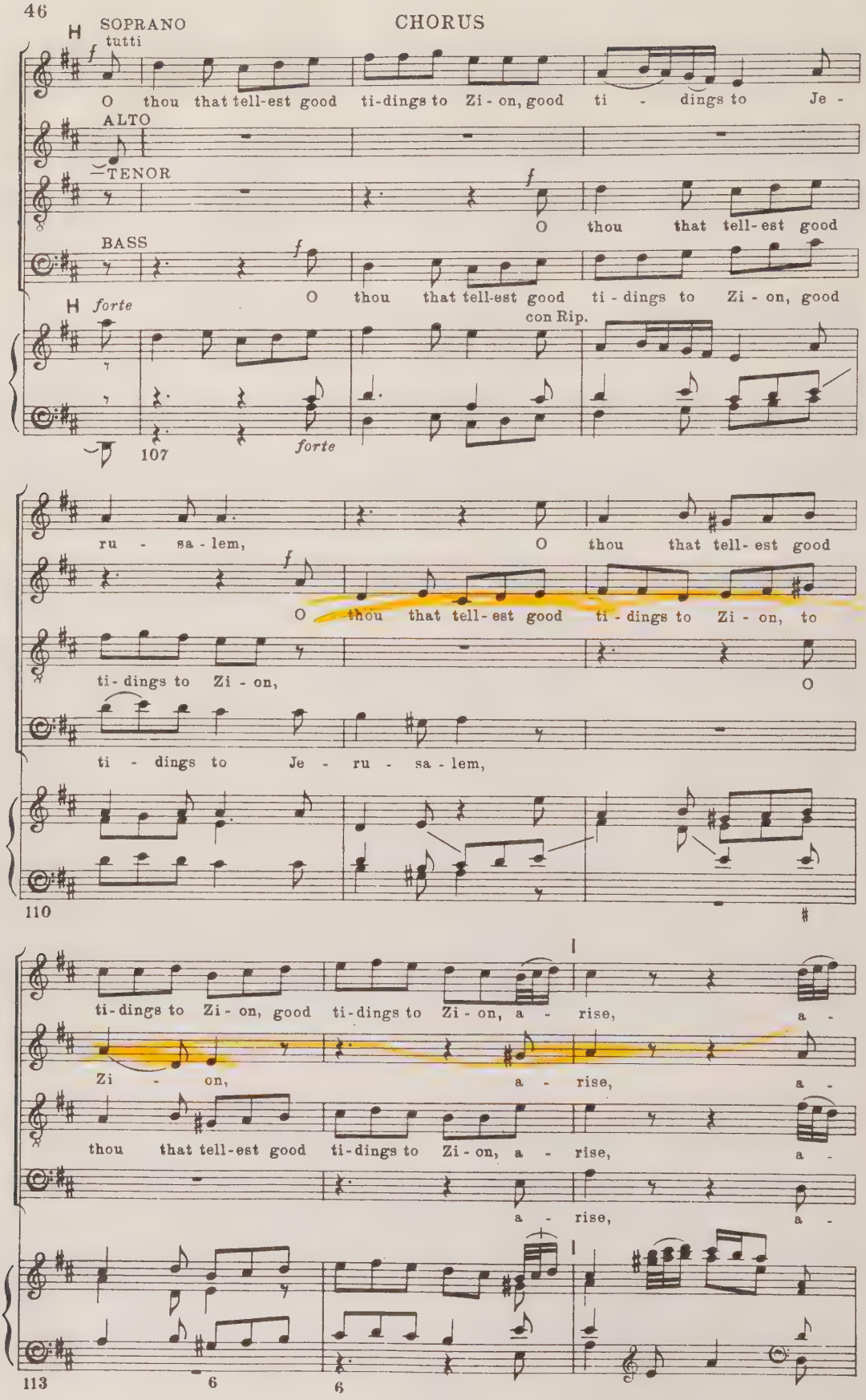


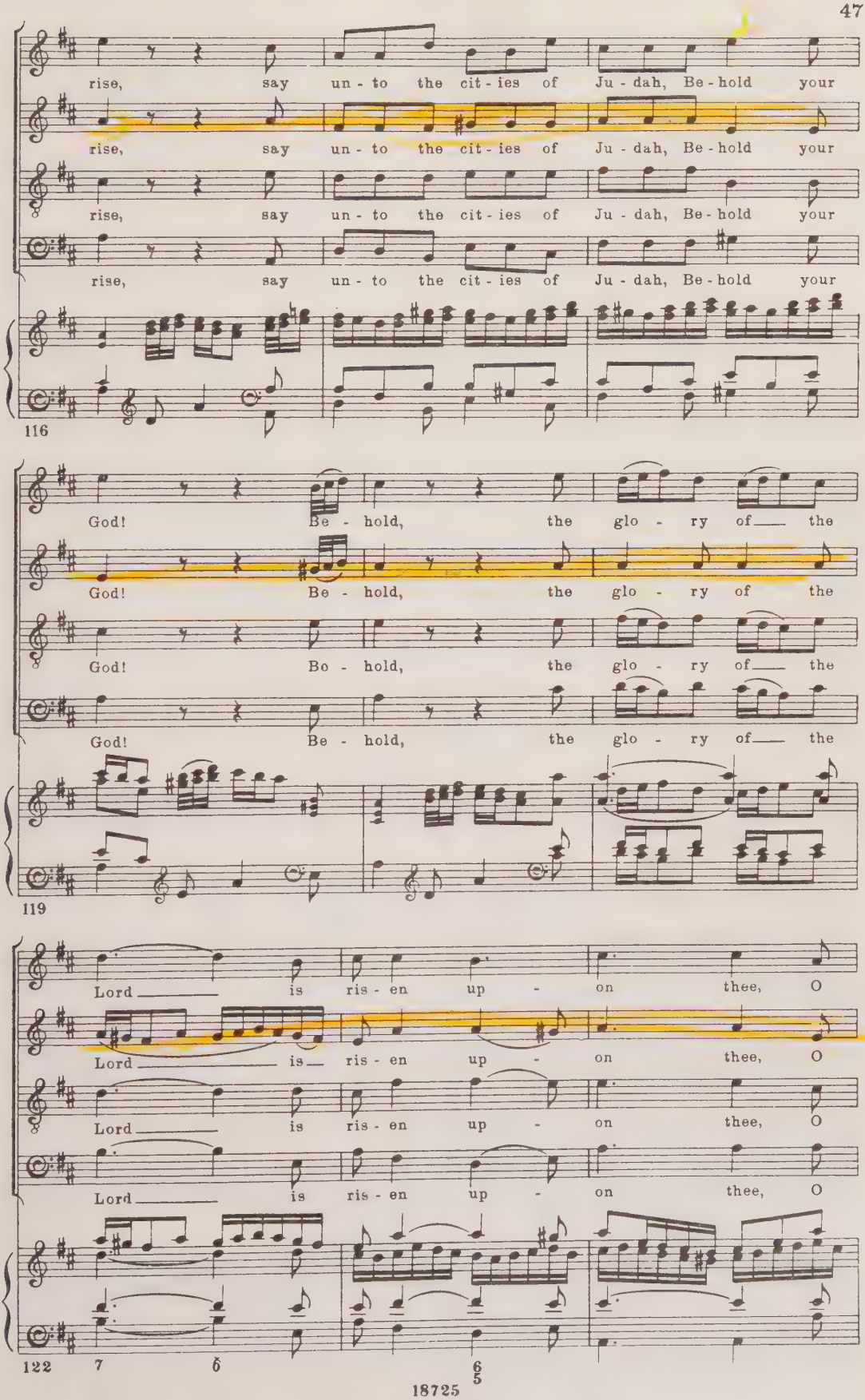
1) Bar 60. There is a sign here which may be '*p*' or '*tr*'.

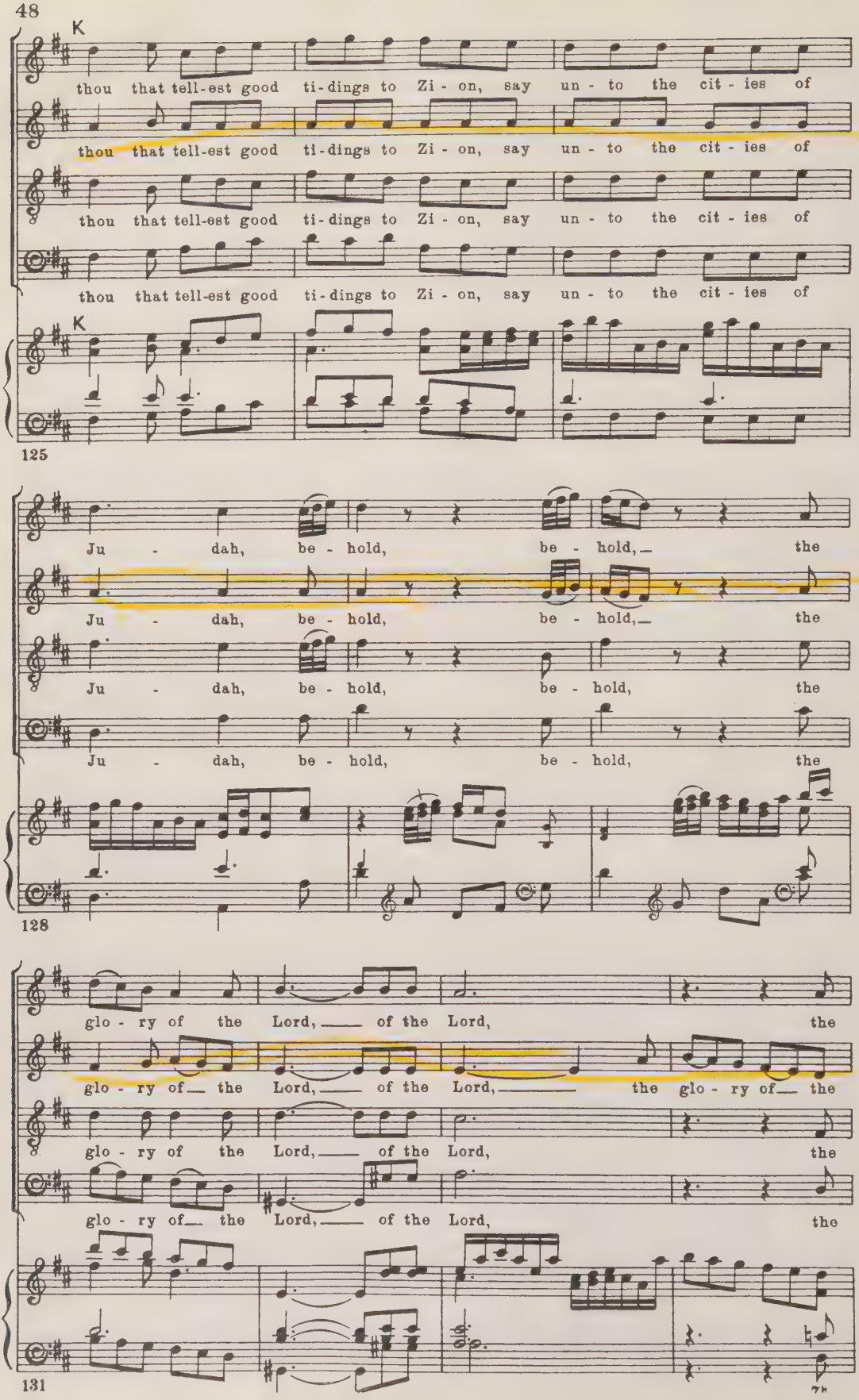


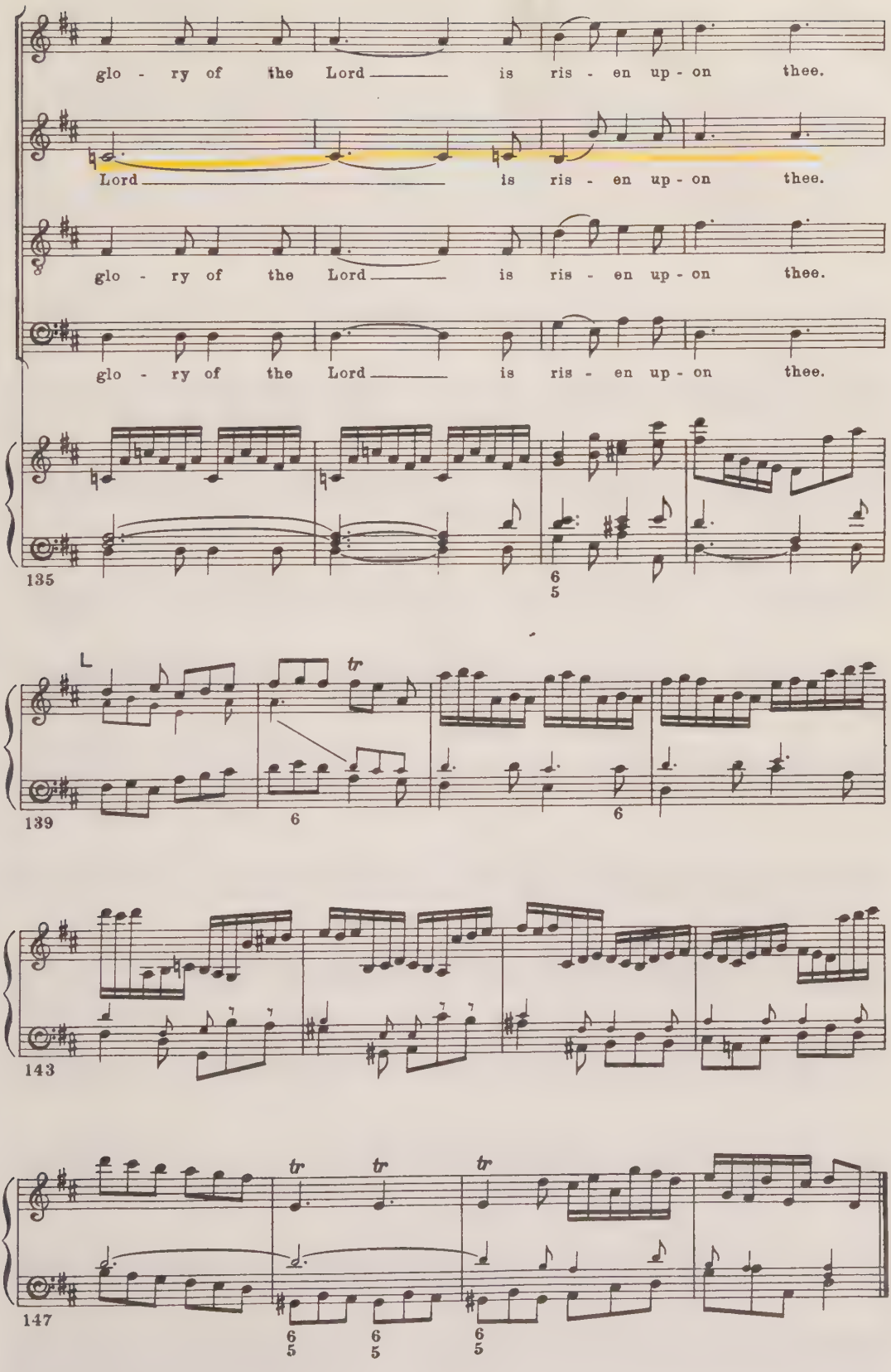
[*] This doubling is perhaps better omitted in performances with piano or organ accompaniment alone.

CHORUS


H
SOPRANO
tutti
f
O thou that tell-est good ti-dings to Zi - on, good ti - dings to Je -
ALTO
TENOR
f
O thou that tell-est good
BASS
f
O thou that tell-est good ti - dings to Zi - on, good
H
forte
con Rip.
107
forte
ru - sa - lem,
O thou that tell- est good
f
O thou that tell- est good ti - dings to Zi - on, to
ti - dings to Zi - on,
O
ti - dings to Je - ru - sa - lem,
110
ti - dings to Zi - on, good ti - dings to Zi - on, a - rise,
a -
Zi - on,
a - rise,
a -
thou that tell-est good ti - dings to Zi - on, a - rise,
a -
a - rise,
a -
113
6
6

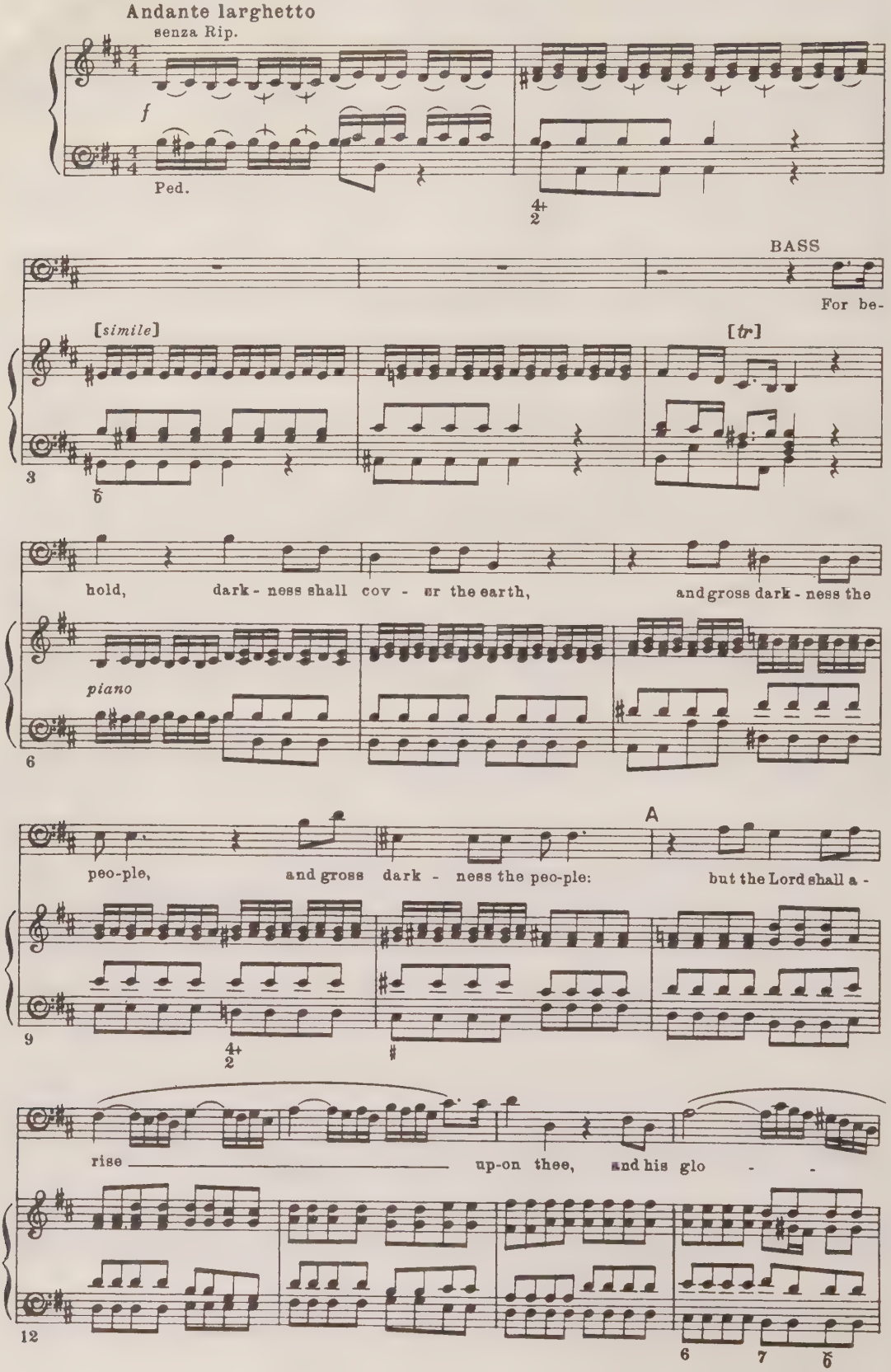

rise, say un - to the cit - ies of Ju - dah, Be - hold your
rise, say un - to the cit - ies of Ju - dah, Be - hold your
rise, say un - to the cit - ies of Ju - dah, Be - hold your
rise, say un - to the cit - ies of Ju - dah, Be - hold your
116
God! Be - hold, the glo - ry of the
God! Be - hold, the glo - ry of the
God! Be - hold, the glo - ry of the
God! Be - hold, the glo - ry of the
119
Lord is ris - en up - on thee, O
Lord is ris - en up - on thee, O
Lord is ris - en up - on thee, O
Lord is ris - en up - on thee, O
122
7
6
5

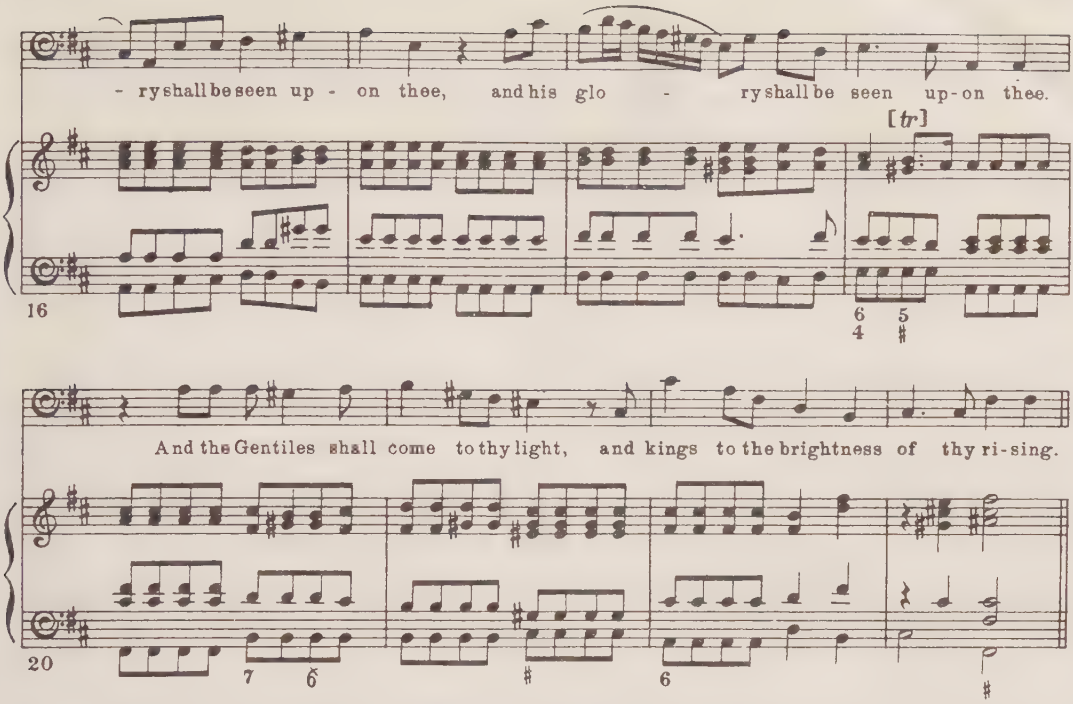

K
thou that tell-est good ti-dings to Zi-on, say un-to the cit-ies of
thou that tell-est good ti-dings to Zi-on, say un-to the cit-ies of
thou that tell-est good ti-dings to Zi-on, say un-to the cit-ies of
thou that tell-est good ti-dings to Zi-on, say un-to the cit-ies of
K
125
Ju-dah, be-hold, be-hold, the
Ju-dah, be-hold, be-hold, the
Ju-dah, be-hold, be-hold, the
Ju-dah, be-hold, be-hold, the
128
glo-ry of the Lord, of the Lord, the
glo-ry of the Lord, of the Lord, the glo-ry of the
glo-ry of the Lord, of the Lord, the
glo-ry of the Lord, of the Lord, the
131


glo - ry of the Lord is ris - en up - on thee.
Lord is ris - en up - on thee.
glo - ry of the Lord is ris - en up - on thee.
glo - ry of the Lord is ris - en up - on thee.
135
6
5
L
tr
139
6
6
143
147
tr
tr
tr
6
5
6
5
6
5

No. 10. Recitative.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH

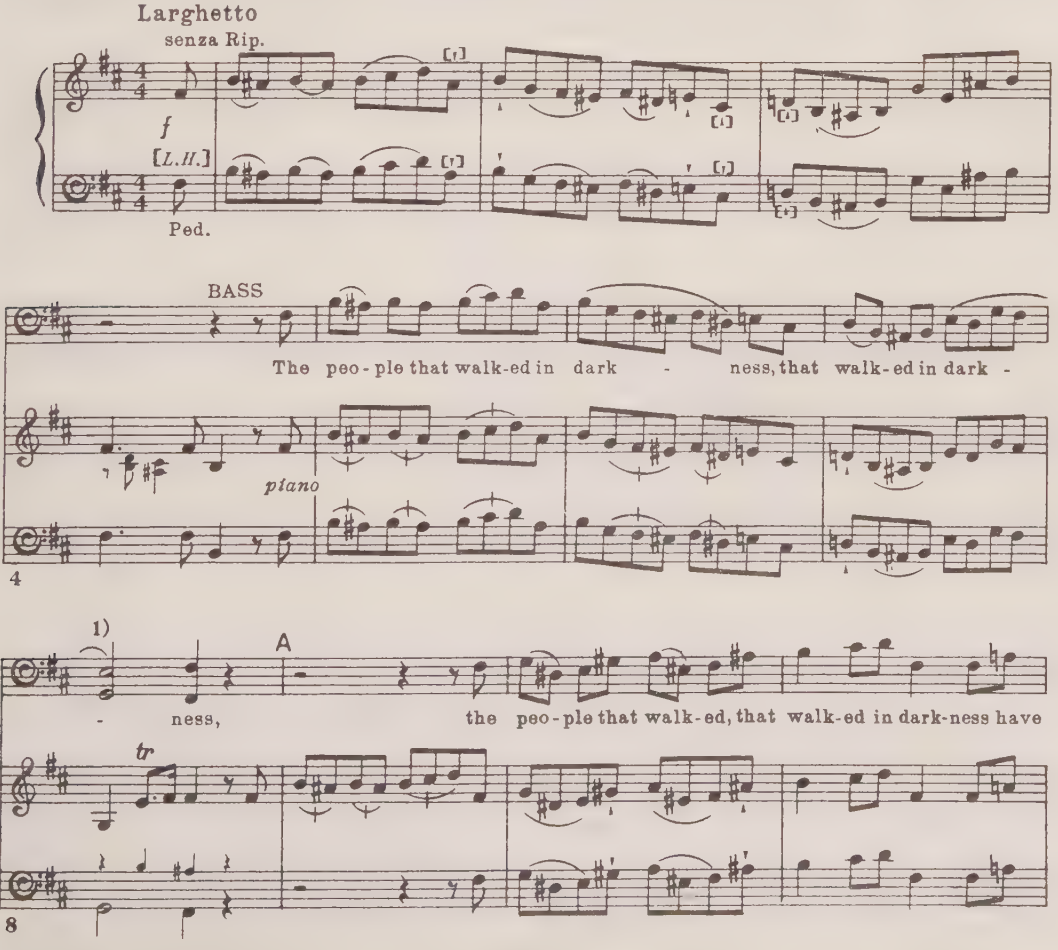
Isaiah ix, 2, 3



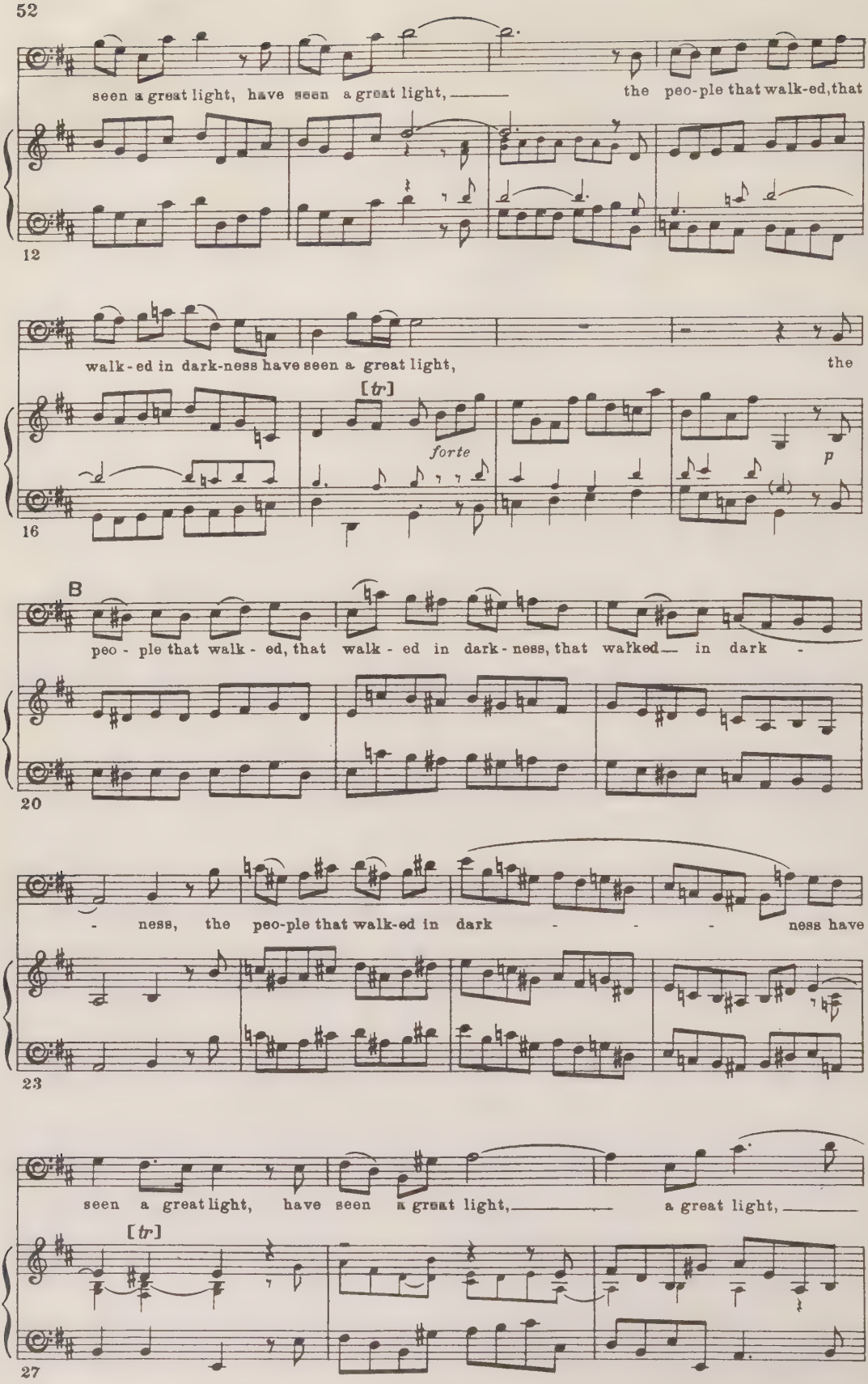

- ry shall be seen up - on thee, and his glo - ry shall be seen up-on thee.
[tr]
16
And the Gentiles shall come to thy light, and kings to the brightness of thy ri-sing.
20

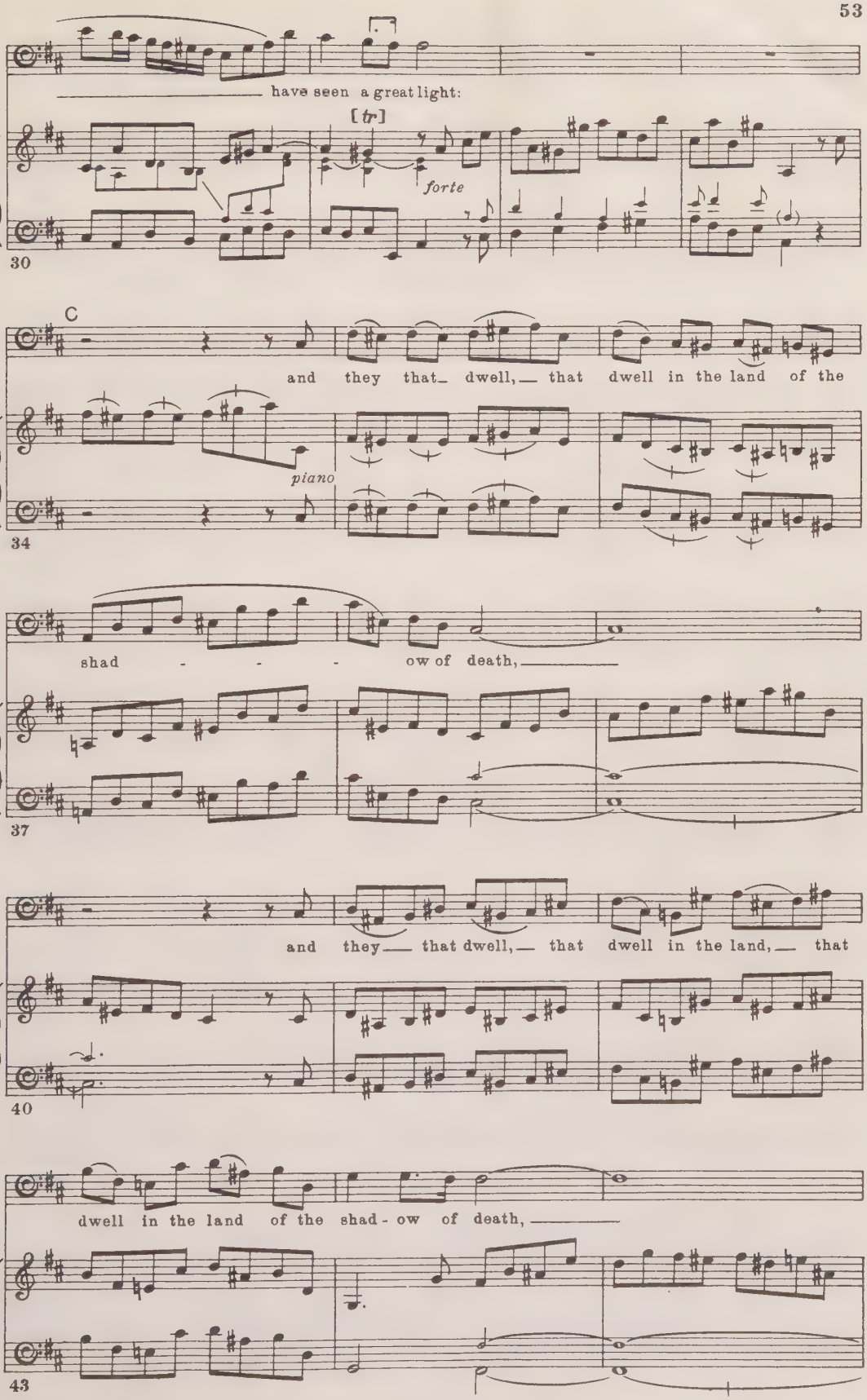
No. 11. Air.— THE PEOPLE THAT WALKED IN DARKNESS

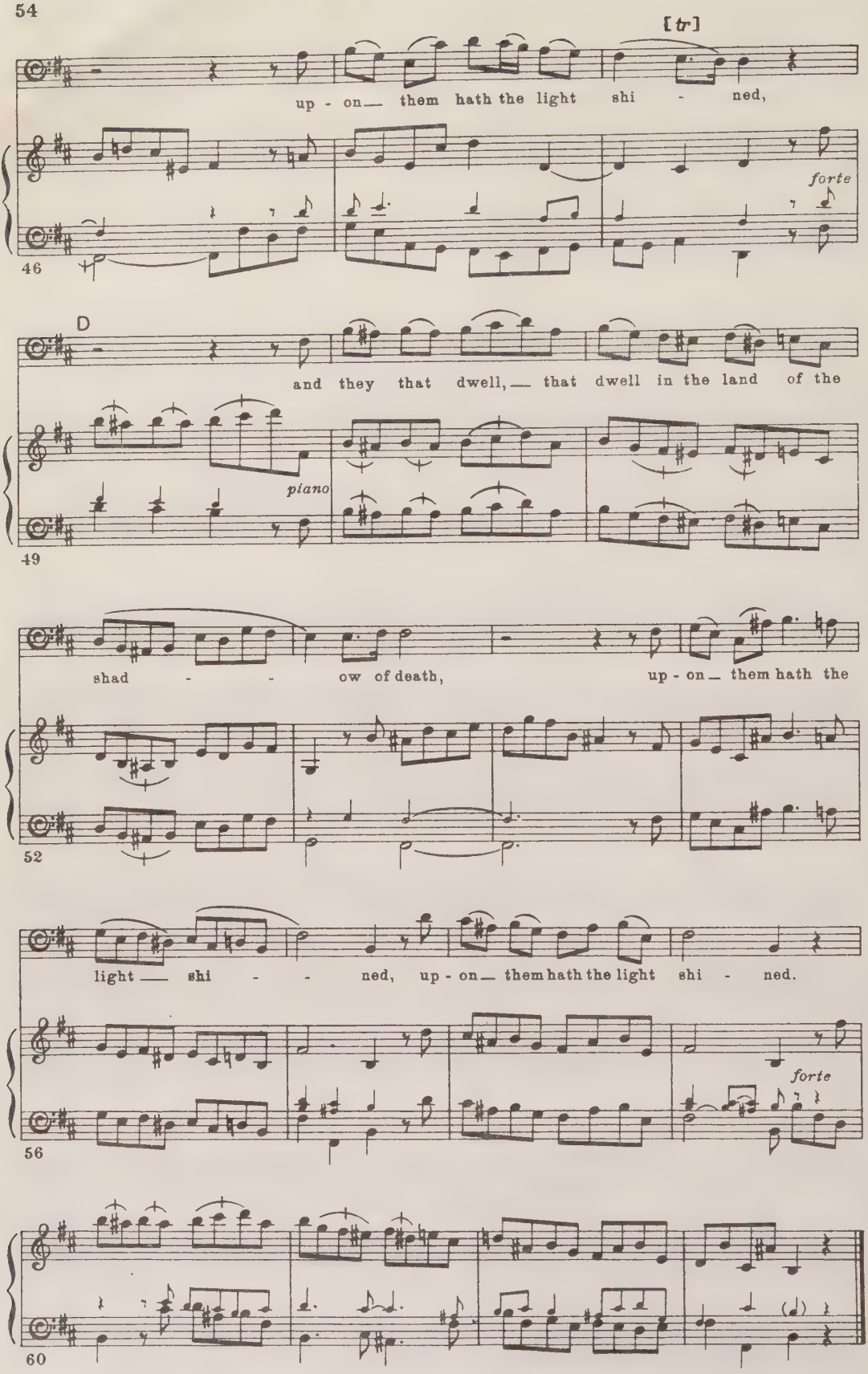
Isaiah ix, 2



1) Bar 8. Handel wrote both notes.

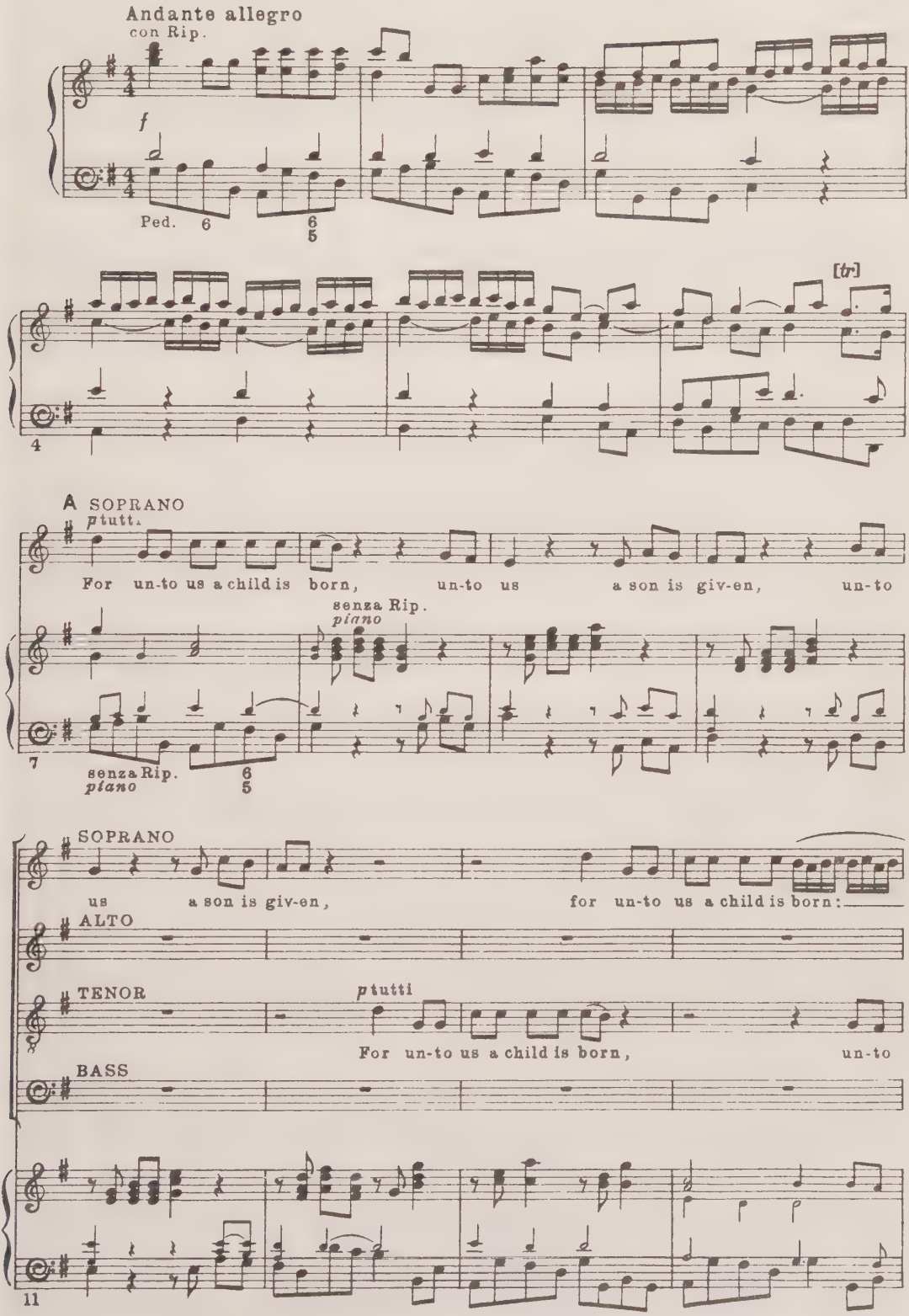

seen a great light, have seen a great light, the peo-ple that walk-ed, that
12
walk-ed in dark-ness have seen a great light, the
[tr]
forte
p
16
B
peo - ple that walk - ed, that walk - ed in dark - ness, that walked in dark -
20
- ness, the peo-ple that walk-ed in dark - - - ness have
23
seen a great light, have seen a great light, a great light,
[tr]
27

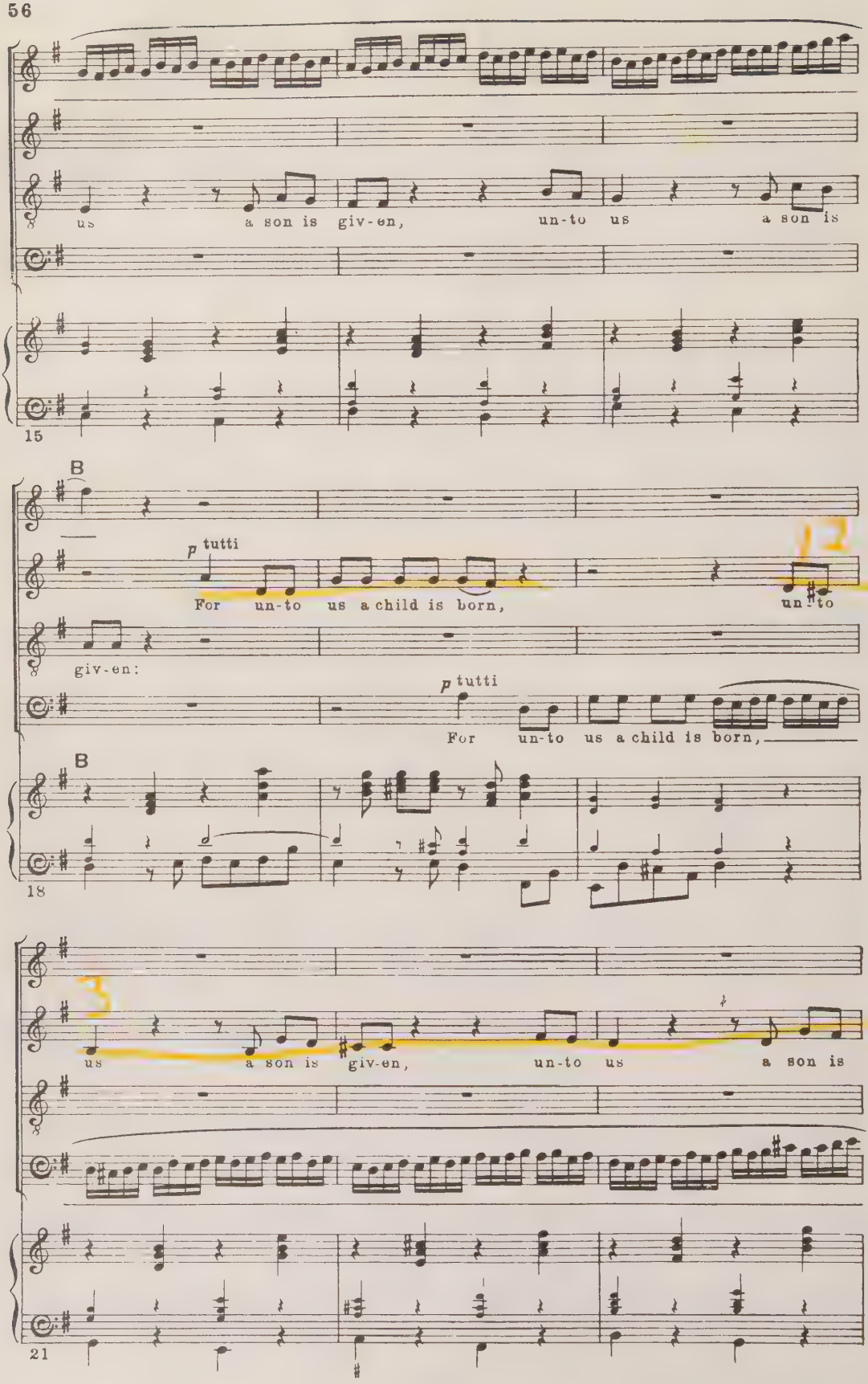

have seen a great light:
[tr]
forte
30
C
and they that dwell, that dwell in the land of the
piano
34
shad - - - ow of death,
37
and they that dwell, that dwell in the land, that
40
dwell in the land of the shad - ow of death,
43

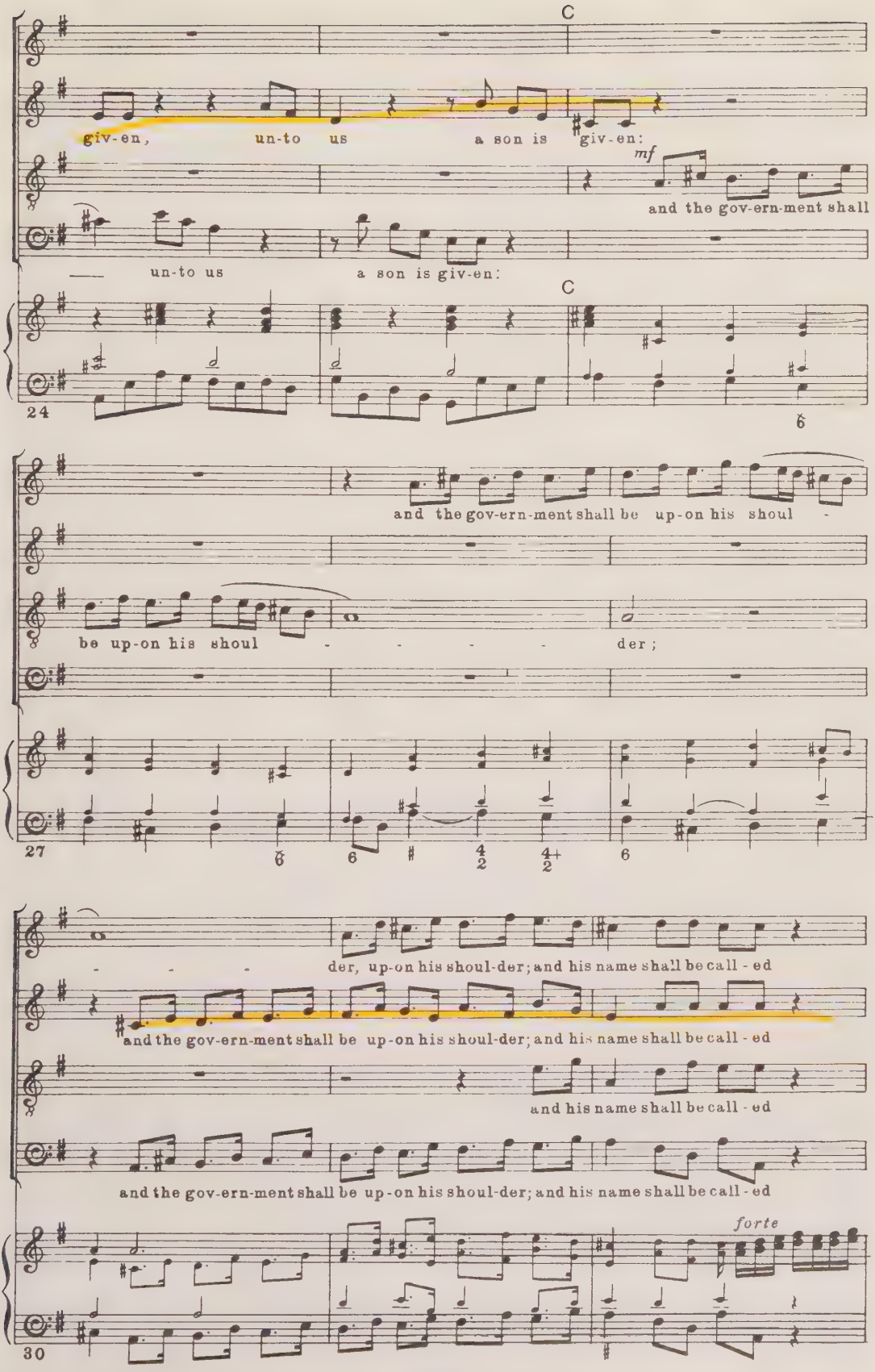

[tr]
up - on— them hath the light shi - ned,
forte
46
D
and they that dwell,— that dwell in the land of the
piano
49
shad - - ow of death, up - on— them hath the
52
light — shi - - ned, up - on— them hath the light shi - ned.
forte
56
60

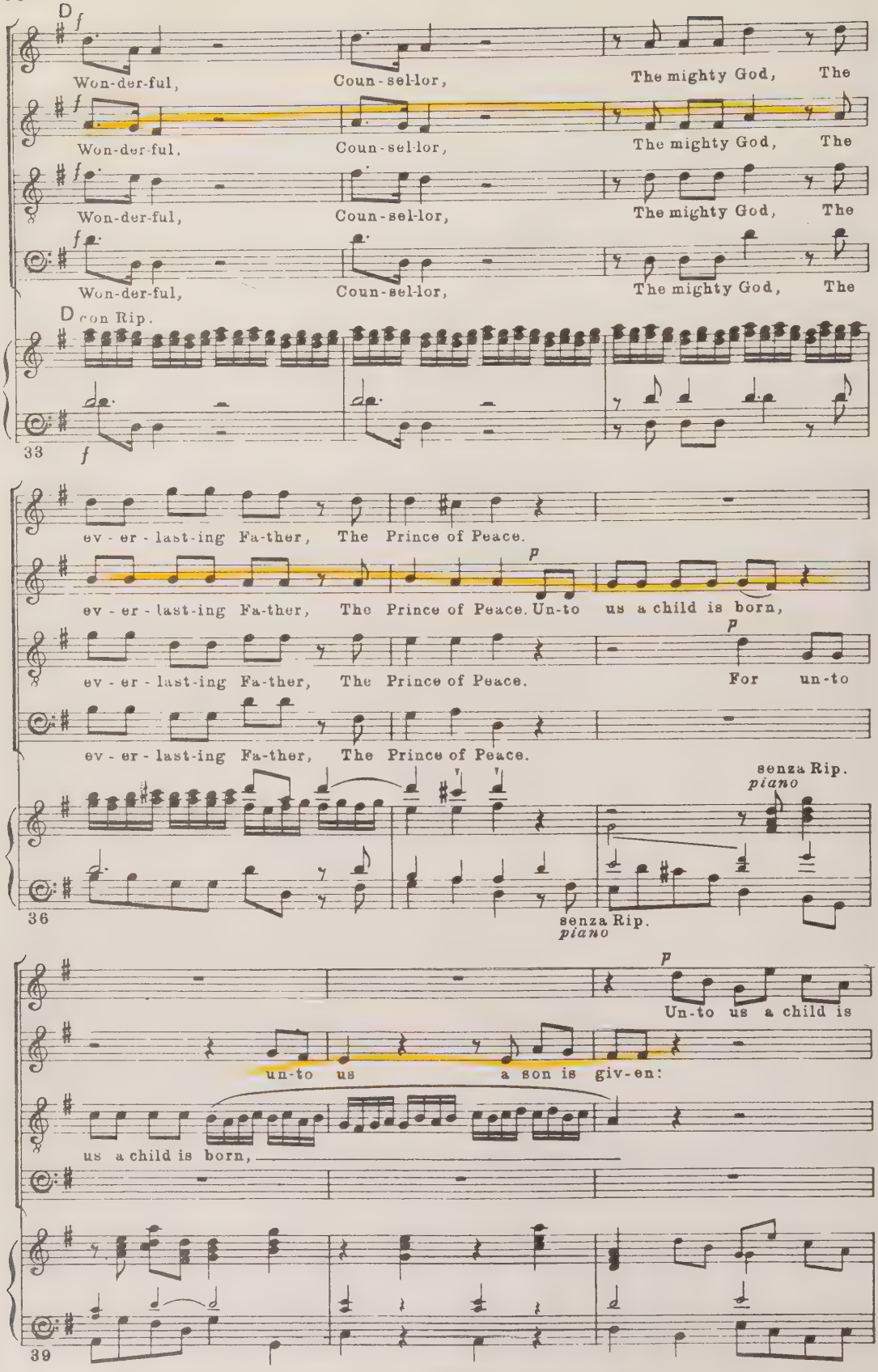
No. 12. Chorus.— FOR UNTO US A CHILD IS BORN

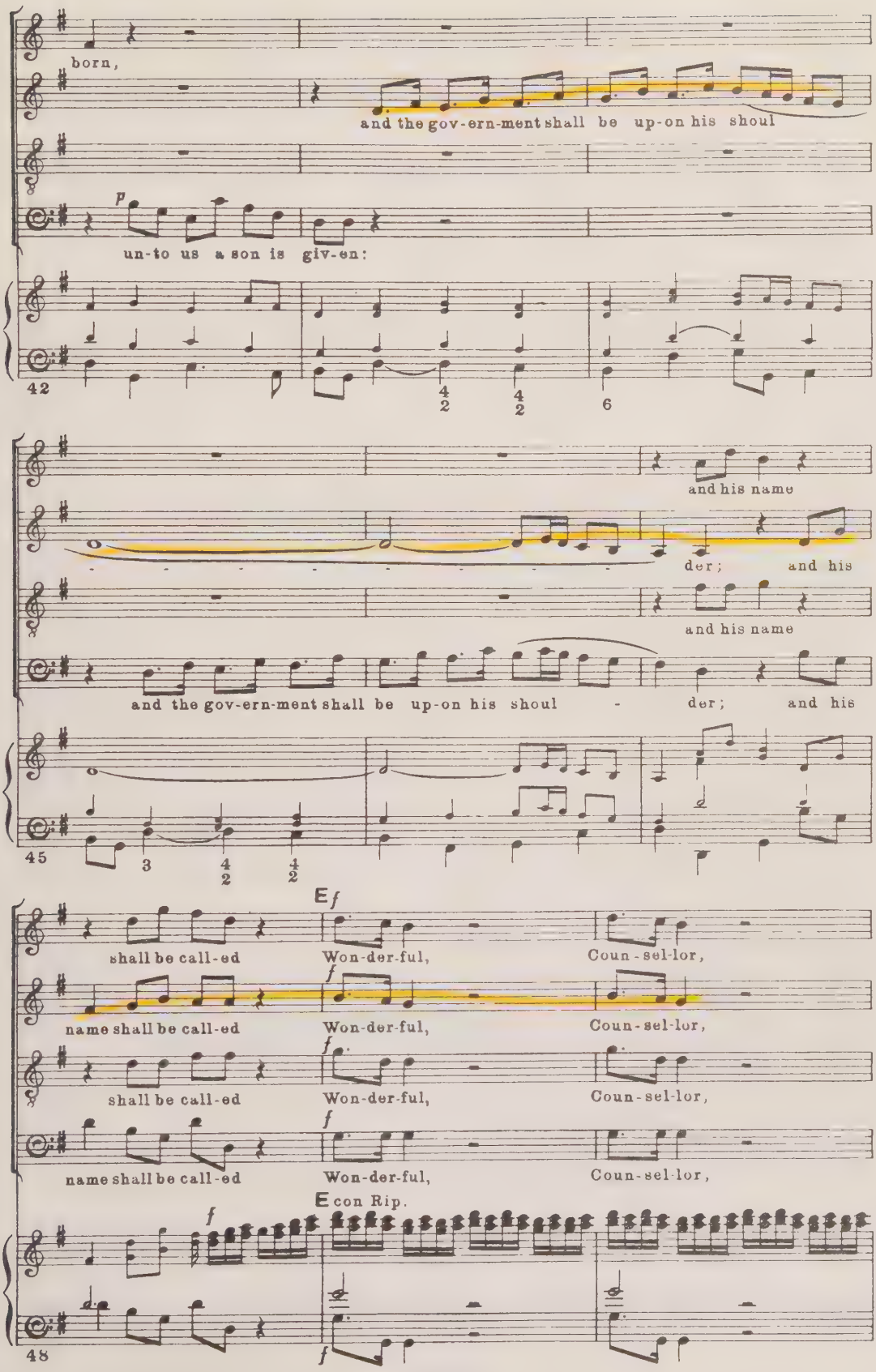
Isaiah ix, 6

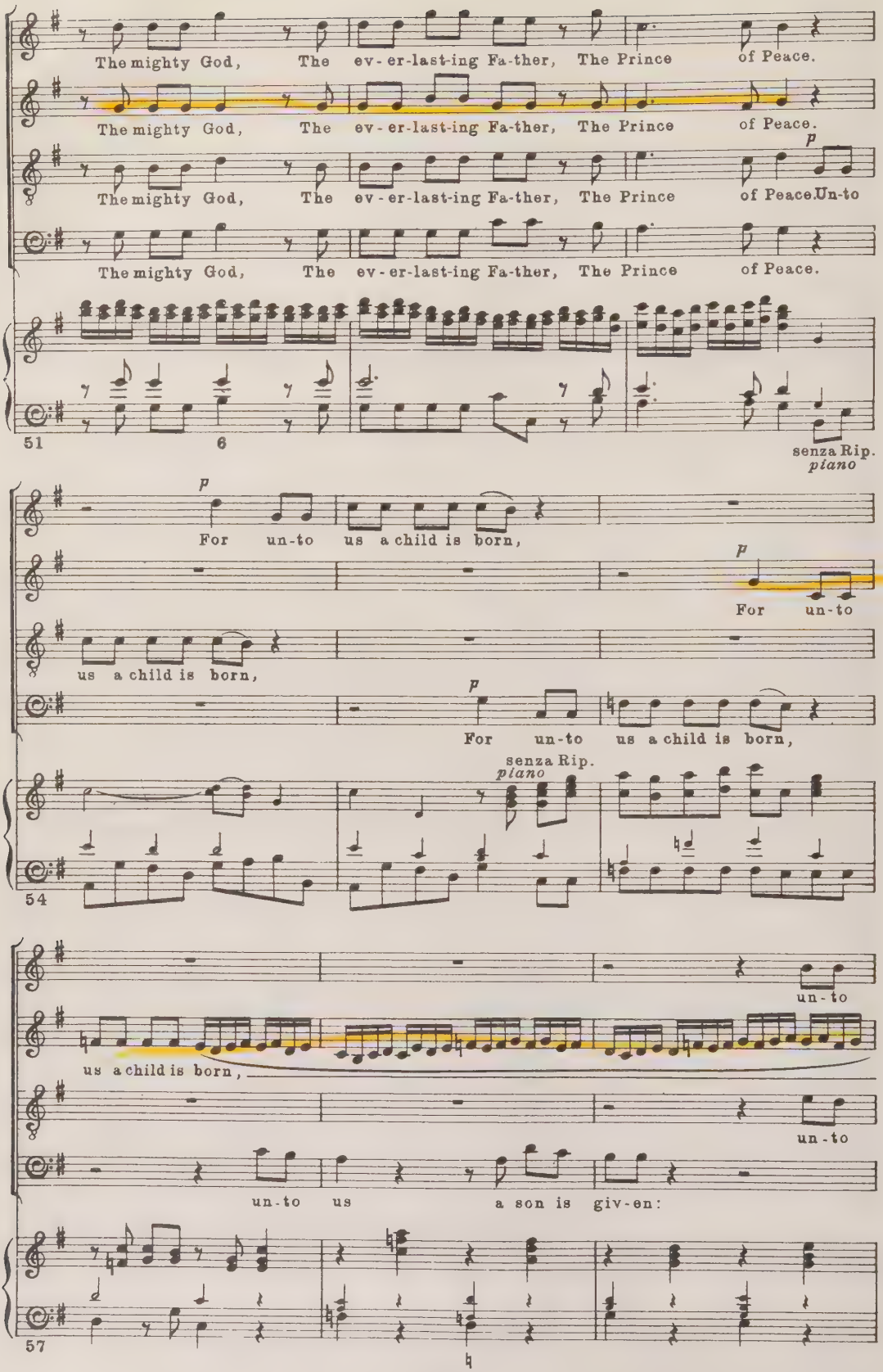


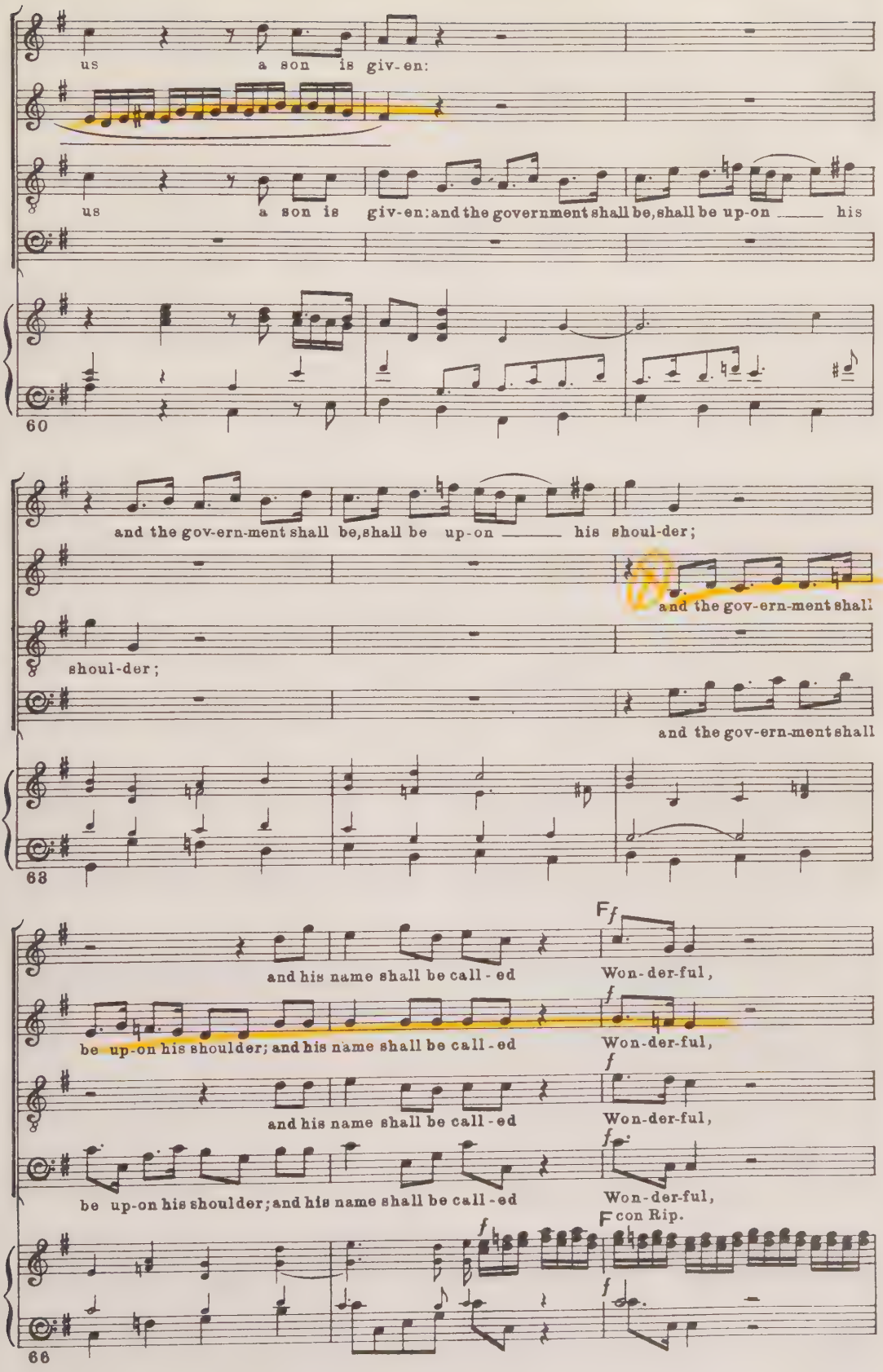

us a son is giv-en, un-to us a son is
15
B
p tutti
For un-to us a child is born, un-to
giv-en:
p tutti
For un-to us a child is born,
B
18
us a son is giv-en, un-to us a son is
21

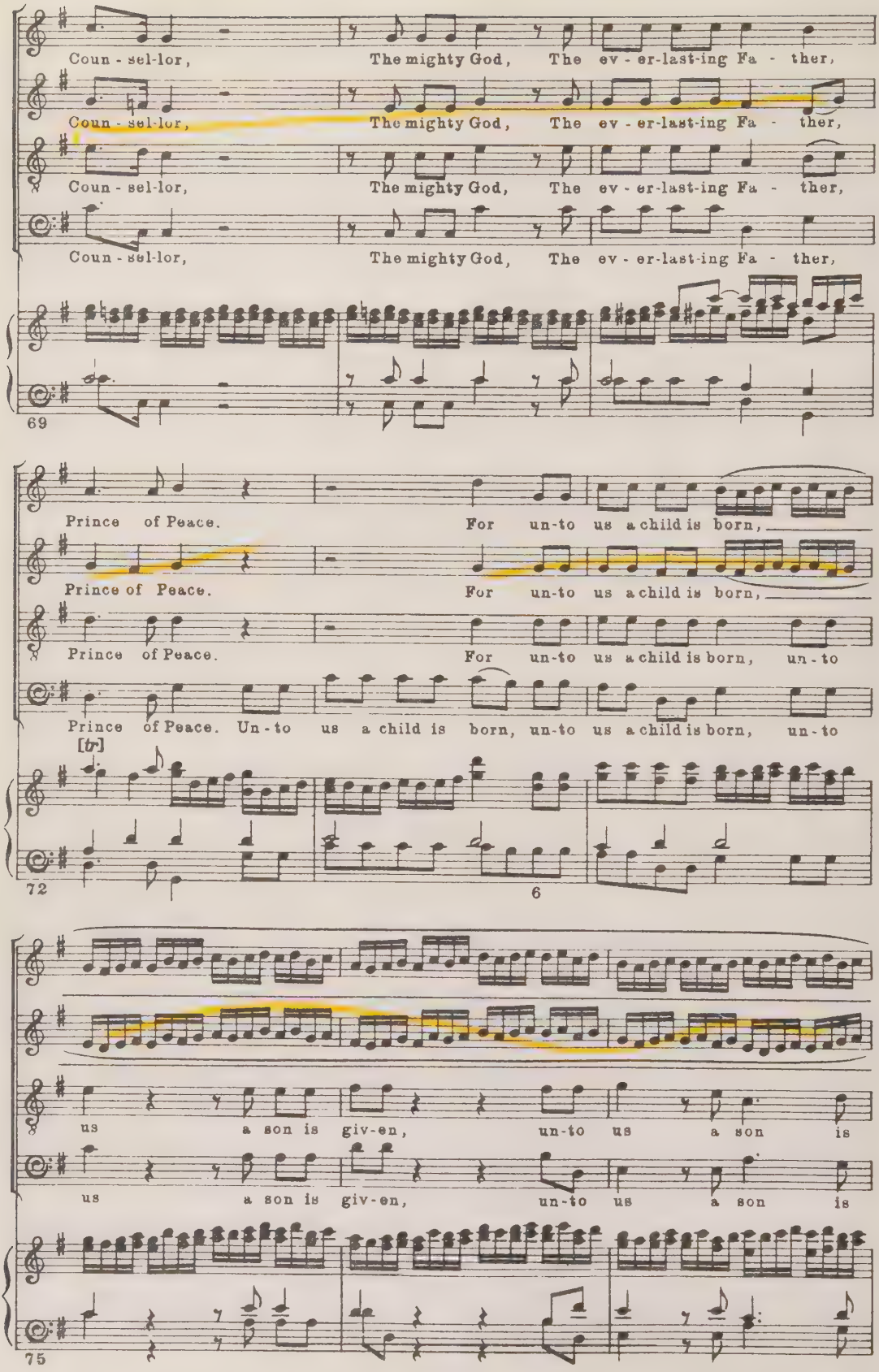

C
giv-en, un-to us a son is giv-en:
mf
and the gov-ern-ment shall
un-to us a son is giv-en:
C
24
and the gov-ern-ment shall be up-on his shoul -
be up-on his shoul - - - - - der;
27
der, up-on his shoul-der; and his name shall be call - ed
and the gov-ern-ment shall be up-on his shoul-der; and his name shall be call - ed
and his name shall be call - ed
and the gov-ern-ment shall be up-on his shoul-der; and his name shall be call - ed
forte
30

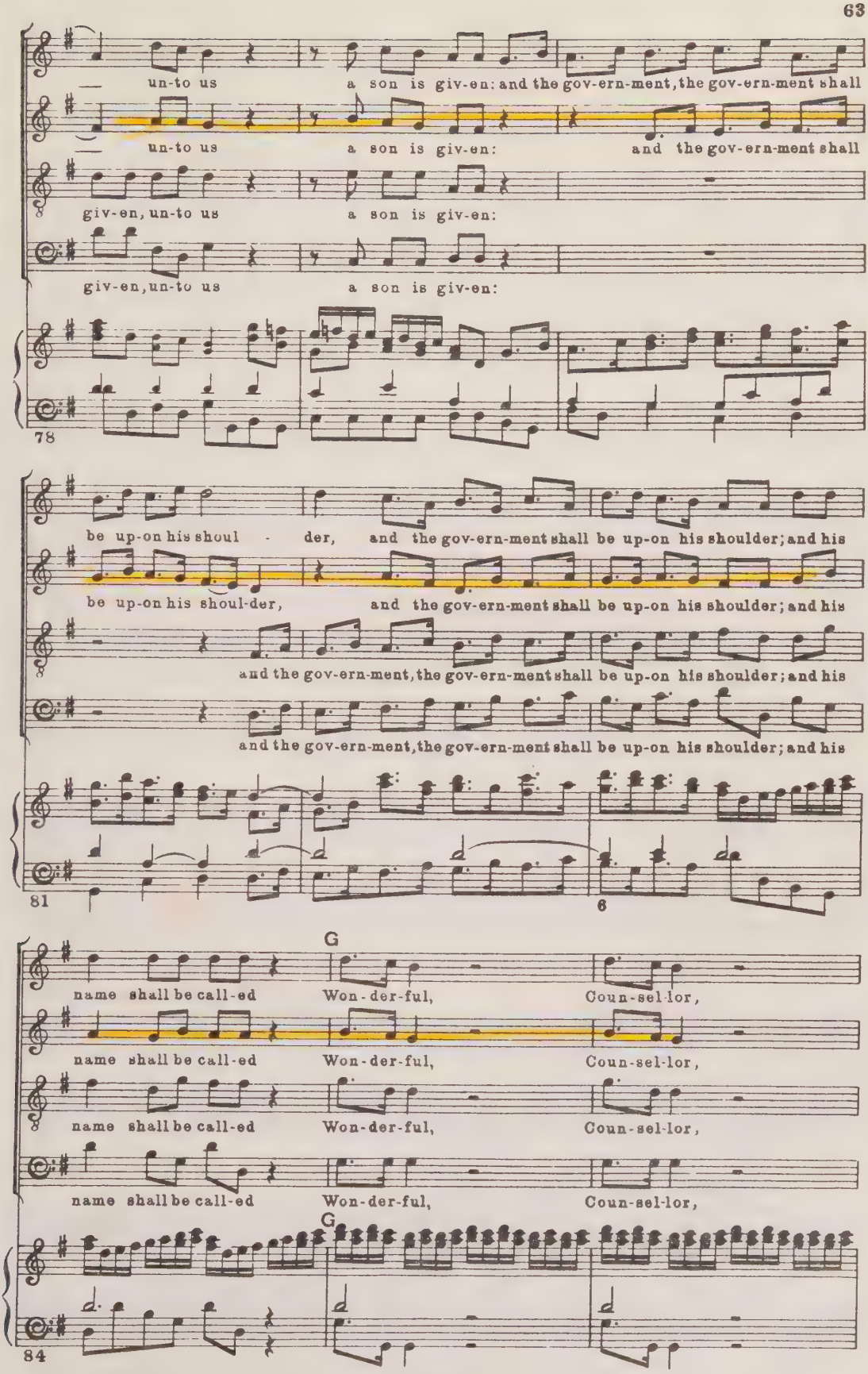

D
f
Won-der-ful, Coun-sel-lor, The mighty God, The
Won-der-ful, Coun-sel-lor, The mighty God, The
Won-der-ful, Coun-sel-lor, The mighty God, The
Won-der-ful, Coun-sel-lor, The mighty God, The
D con Rip.
33
f
ev - er - last-ing Fa-ther, The Prince of Peace.
ev - er - last-ing Fa-ther, The Prince of Peace. Un-to us a child is born,
p
ev - er - last-ing Fa-ther, The Prince of Peace. For un-to
ev - er - last-ing Fa-ther, The Prince of Peace.
senza Rip.
piano
36
senza Rip.
piano
Un-to us a child is
un-to us a son is giv-en:
us a child is born,
39

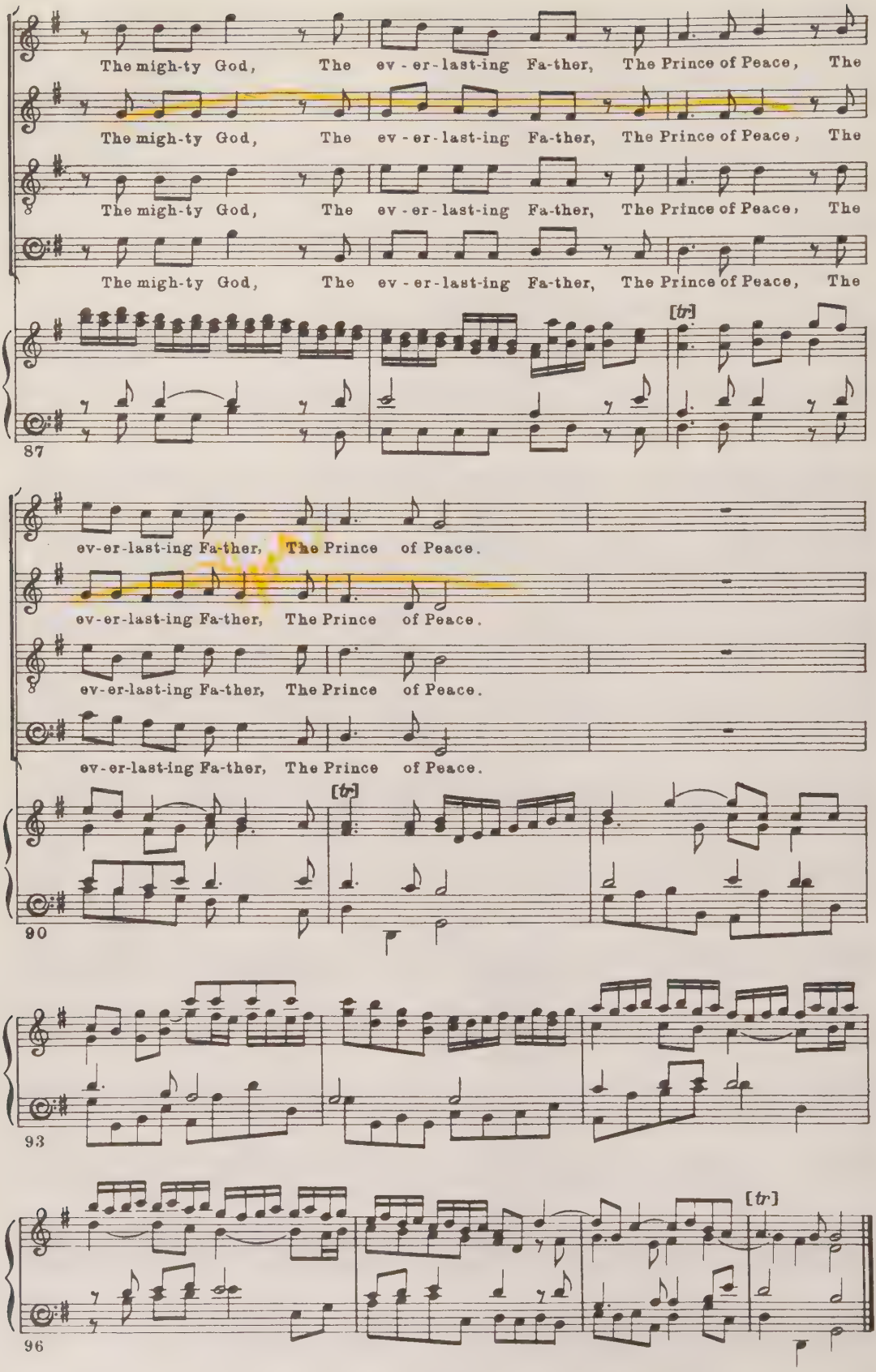

born,
and the gov-ern-ment shall be up-on his shoul
p
un-to us a son is giv-en:
42
and his name
der; and his
and his name
and the gov-ern-ment shall be up-on his shoul - der; and his
45
E f
shall be call-ed Won-der-ful, Coun-sel-lor,
f
name shall be call-ed Won-der-ful, Coun-sel-lor,
f
shall be call-ed Won-der-ful, Coun-sel-lor,
f
name shall be call-ed Won-der-ful, Coun-sel-lor,
E con Rip.
f
f
48


The mighty God, The ev-er-last-ing Fa-ther, The Prince of Peace.
The mighty God, The ev-er-last-ing Fa-ther, The Prince of Peace.
p
The mighty God, The ev-er-last-ing Fa-ther, The Prince of Peace. Un-to
The mighty God, The ev-er-last-ing Fa-ther, The Prince of Peace.
51
6
senza Rip.
piano
p
For un-to us a child is born,
p
For un-to
us a child is born,
p
For un-to us a child is born,
senza Rip.
piano
54
un-to
us a child is born,
un-to
un-to us a son is giv-en:
57


us a son is giv-en:
us a son is giv-en: and the government shall be, shall be up-on ___ his
60
and the gov-ern-ment shall be, shall be up-on ___ his shoul-der;
shoul-der;
and the gov-ern-ment shall
and the gov-ern-ment shall
63
and his name shall be call-ed
Won-der-ful,
be up-on his shoulder; and his name shall be call-ed
Won-der-ful,
and his name shall be call-ed
Won-der-ful,
be up-on his shoulder; and his name shall be call-ed
Won-der-ful,
con Rip.
66

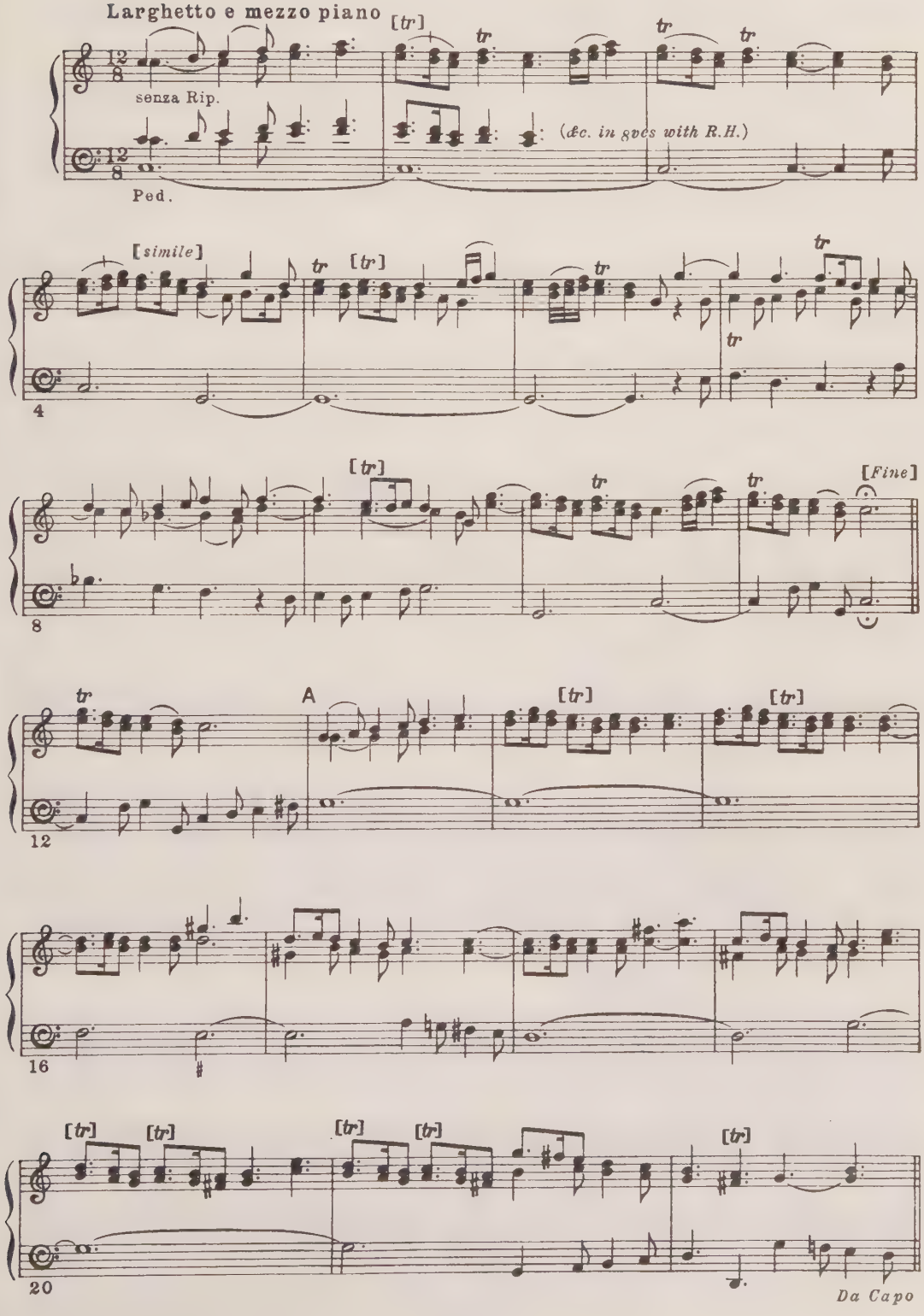

Coun - sel-lor, The mighty God, The ev - er-last-ing Fa - ther,
Coun - sel-lor, The mighty God, The ev - er-last-ing Fa - ther,
Coun - sel-lor, The mighty God, The ev - er-last-ing Fa - ther,
Coun - sel-lor, The mighty God, The ev - er-last-ing Fa - ther,
69
Prince of Peace. For un-to us a child is born,
Prince of Peace. For un-to us a child is born,
Prince of Peace. For un-to us a child is born, un - to
Prince of Peace. Un - to us a child is born, un-to us a child is born, un - to
[tr]
72
6
us a son is giv-en, un-to us a son is
us a son is giv-en, un-to us a son is
75


un-to us a son is giv-en: and the gov-ern-ment, the gov-ern-ment shall
un-to us a son is giv-en: and the gov-ern-ment shall
giv-en, un-to us a son is giv-en:
giv-en, un-to us a son is giv-en:
78
be up-on his shoul - der, and the gov-ern-ment shall be up-on his shoulder; and his
be up-on his shoul-der, and the gov-ern-ment shall be up-on his shoulder; and his
and the gov-ern-ment, the gov-ern-ment shall be up-on his shoulder; and his
and the gov-ern-ment, the gov-ern-ment shall be up-on his shoulder; and his
81
6
G
name shall be call-ed Won-der-ful, Coun-sel-lor,
name shall be call-ed Won-der-ful, Coun-sel-lor,
name shall be call-ed Won-der-ful, Coun-sel-lor,
name shall be call-ed Won-der-ful, Coun-sel-lor,
G
84


The migh-ty God, The ev - er - last-ing Fa-ther, The Prince of Peace, The
The migh-ty God, The ev - er - last-ing Fa-ther, The Prince of Peace, The
The migh-ty God, The ev - er - last-ing Fa-ther, The Prince of Peace, The
The migh-ty God, The ev - er - last-ing Fa-ther, The Prince of Peace, The
[tr]
87
ev-er-last-ing Fa-ther, The Prince of Peace.
ev-er-last-ing Fa-ther, The Prince of Peace.
ev-er-last-ing Fa-ther, The Prince of Peace.
ev-er-last-ing Fa-ther, The Prince of Peace.
[tr]
90
93
[tr]
96

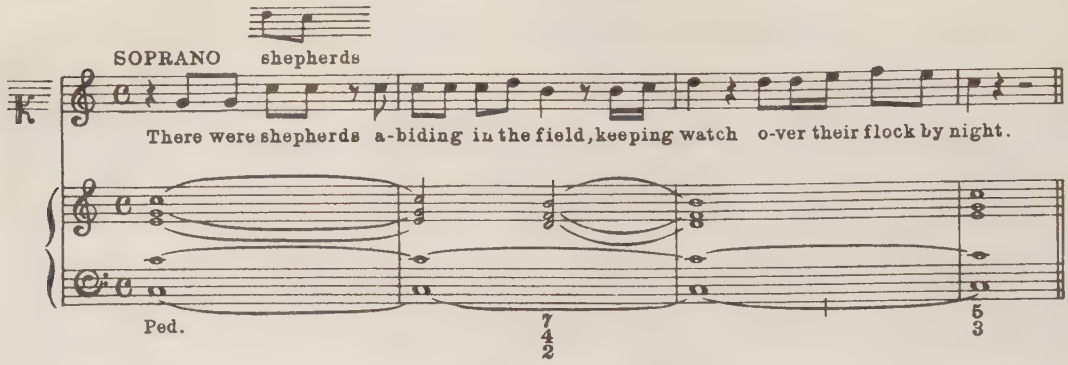
No. 13 PIFA ["PASTORAL SYMPHONY"]

VERSION I – Bars 1-11 only.
VERSION II – Complete. (In this Version omit bar 11 until the *Da Capo.*)



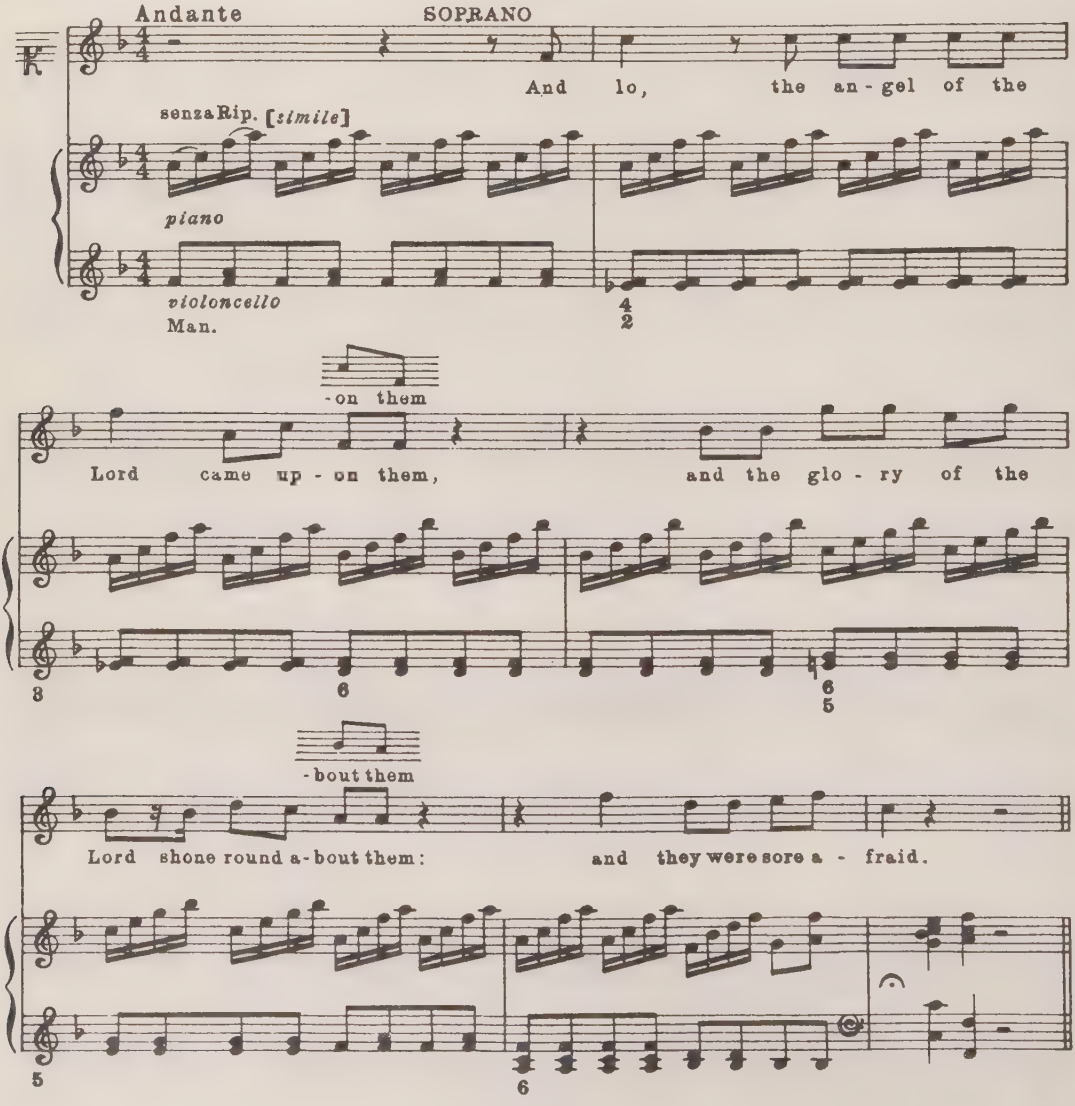
No. 14(a). Recitative.— THERE WERE SHEPHERDS ABIDING IN THE FIELD

Luke ii, 8



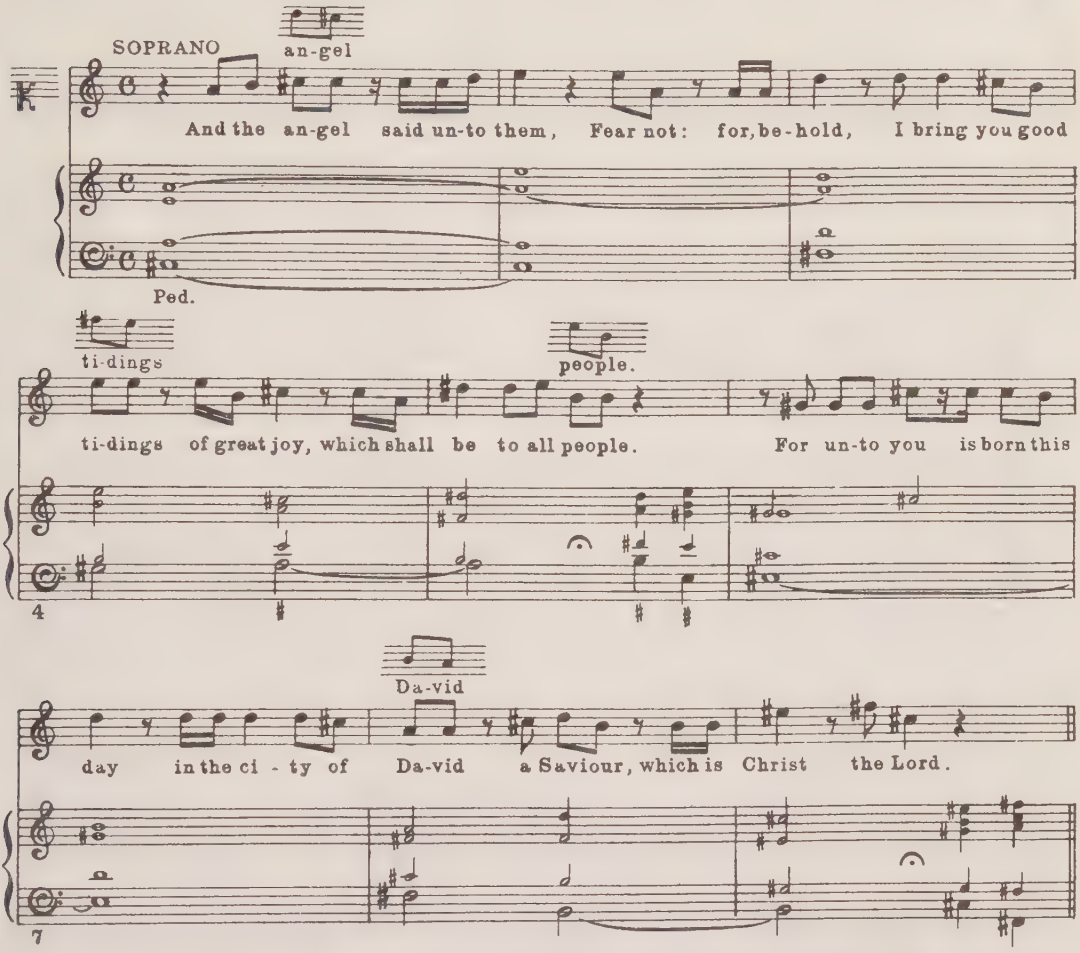
No. 14(b). Recitative.— AND LO, THE ANGEL OF THE LORD CAME UPON THEM

Luke ii, 9



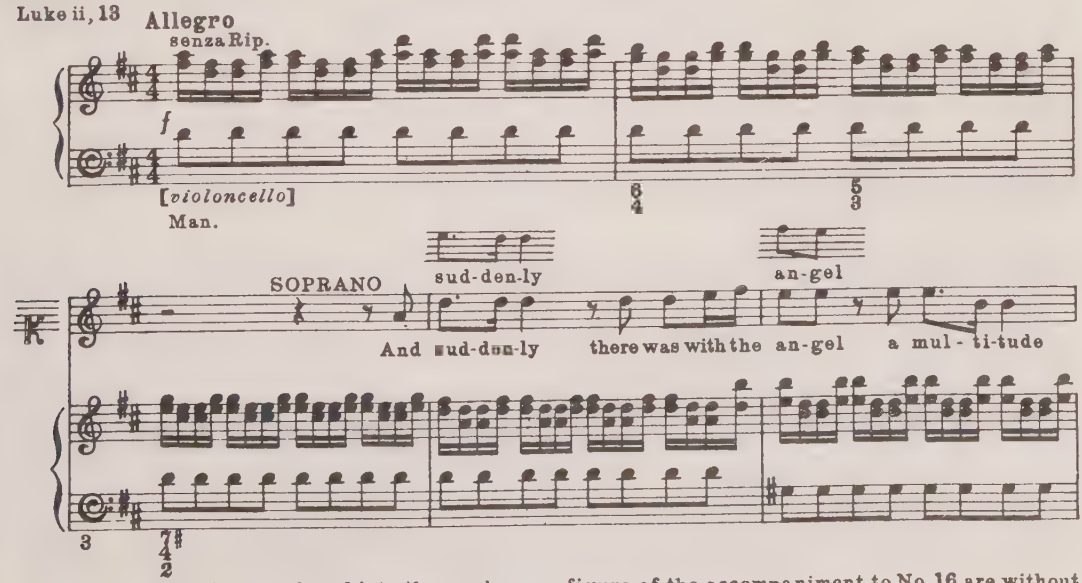
No. 15. Recitative.— AND THE ANGEL SAID UNTO THEM

Luke ii, 10, 11

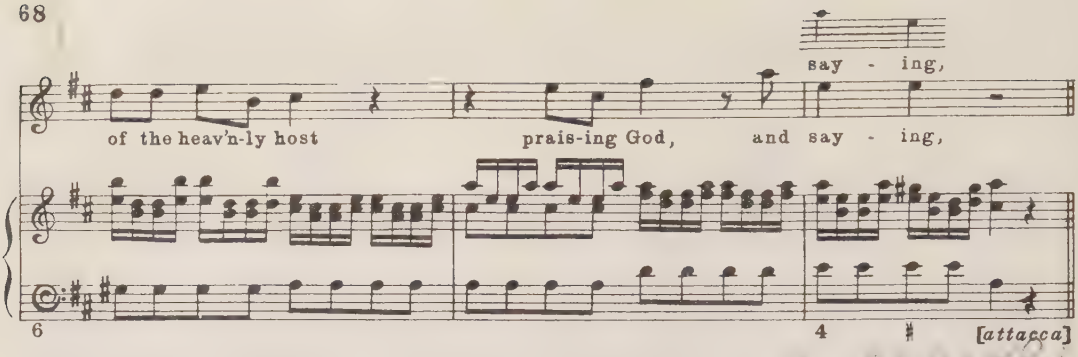

SOPRANO
an-gel
And the an-gel said un-to them, Fear not: for, be-hold, I bring you good
Ped.
ti-dings
people.
ti-dings of great joy, which shall be to all people. For un-to you is born this
4
Da-vid
day in the ci - ty of Da-vid a Saviour, which is Christ the Lord.
7

No. 16. Recitative.— AND SUDDENLY THERE WAS WITH THE ANGEL

Luke ii, 13

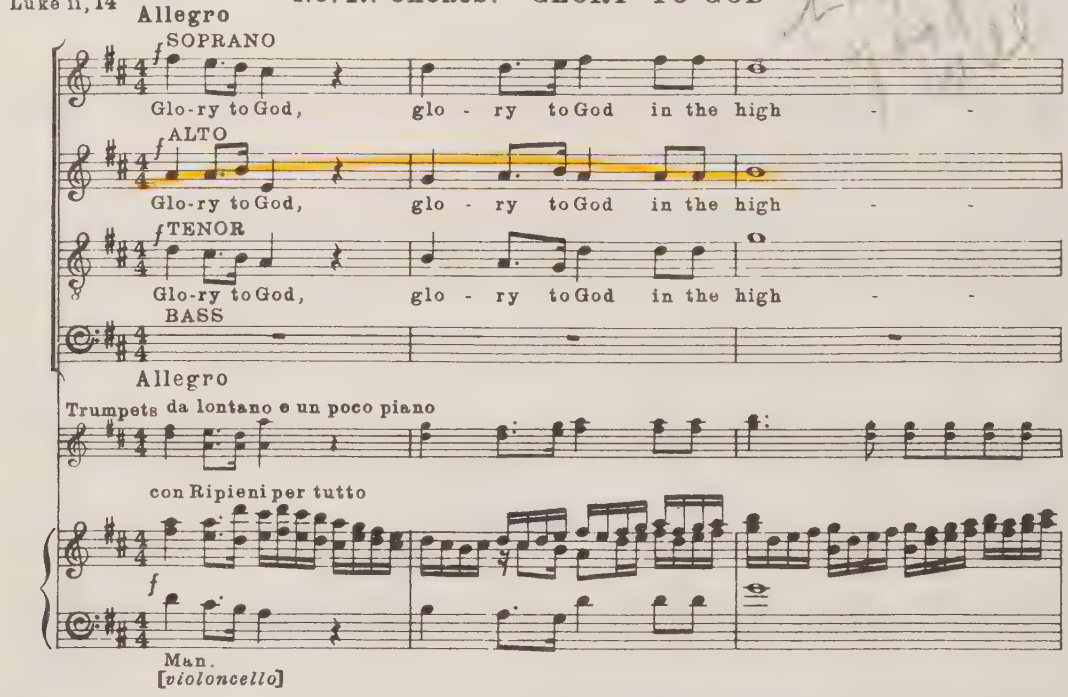


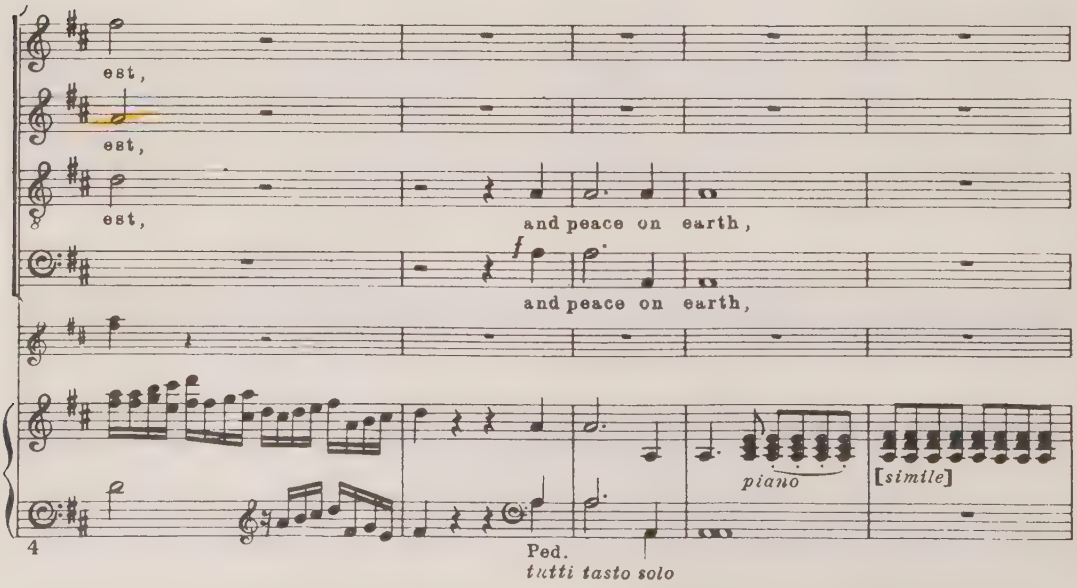
The slurs commonly introduced into the semiquaver figure of the accompaniment to No. 16 are without authority, and are, indeed, ill-suited to the expression of this movement. *Editor*

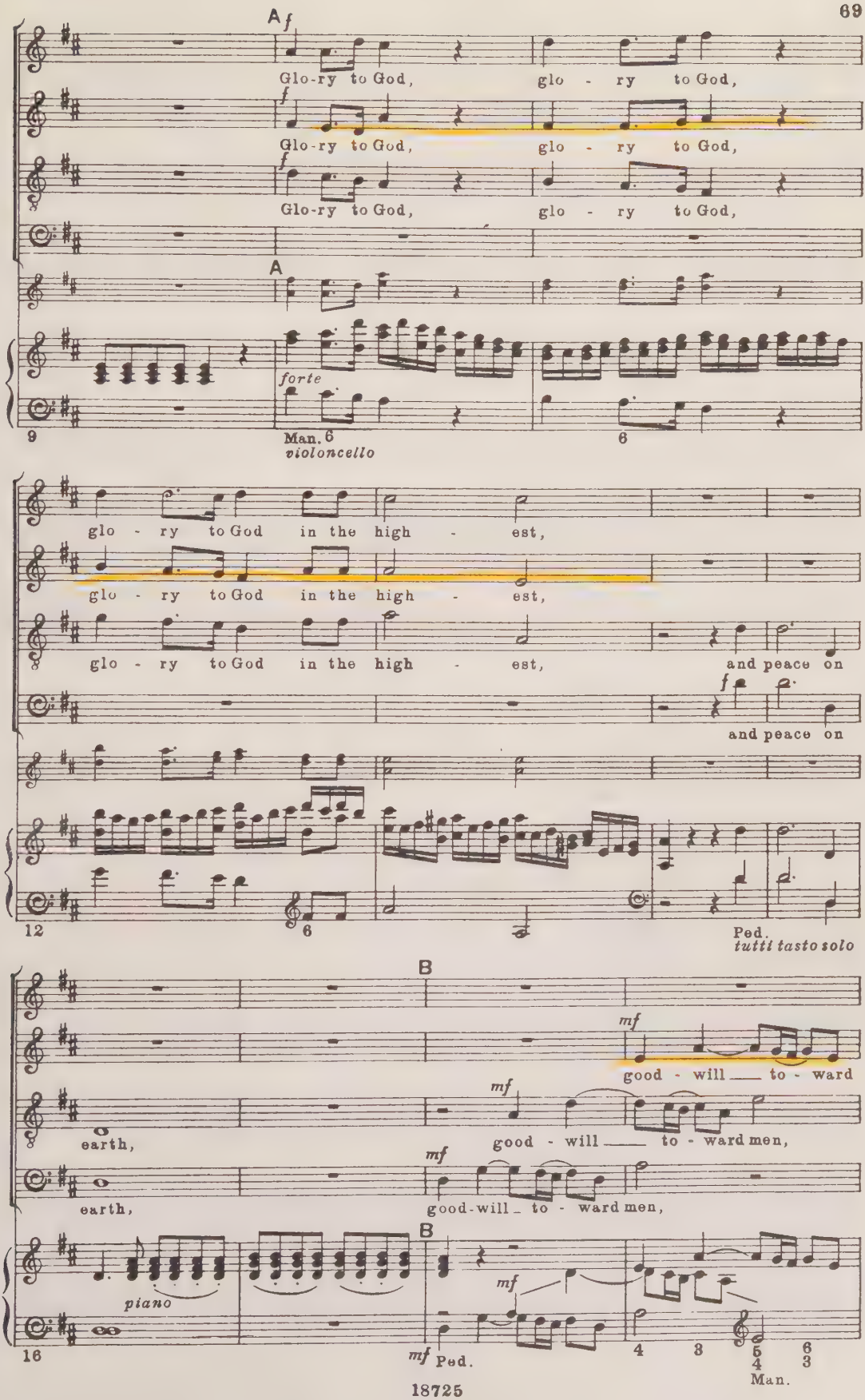


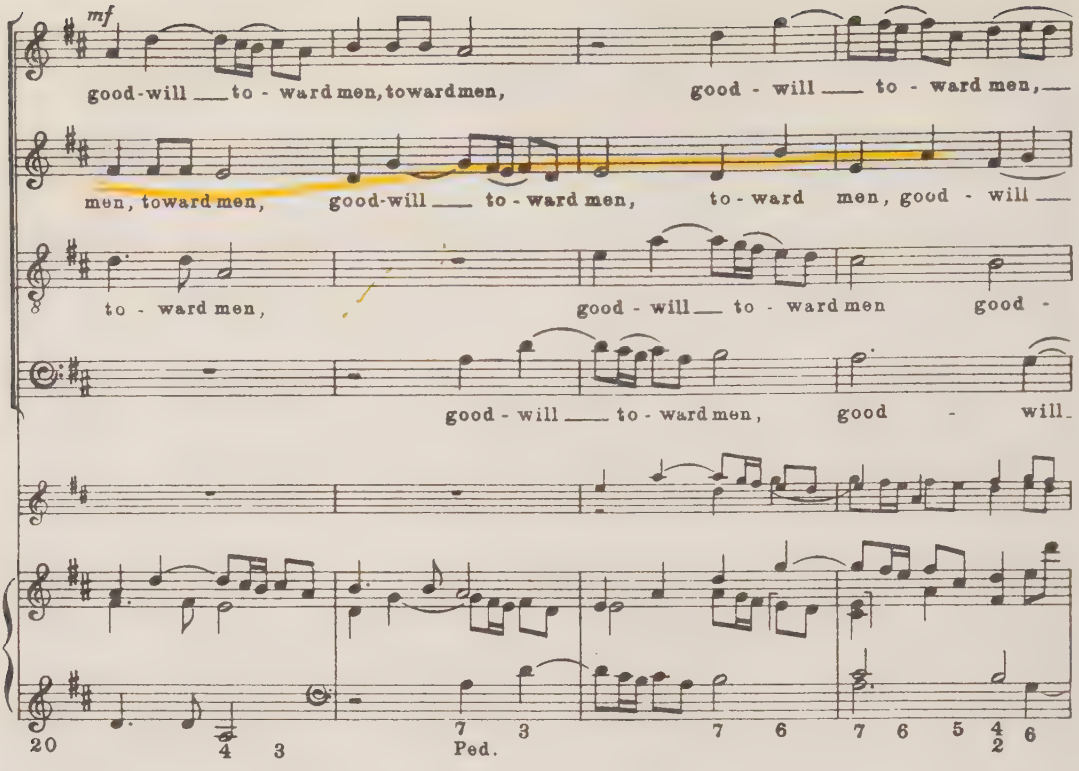
Luke ii, 14

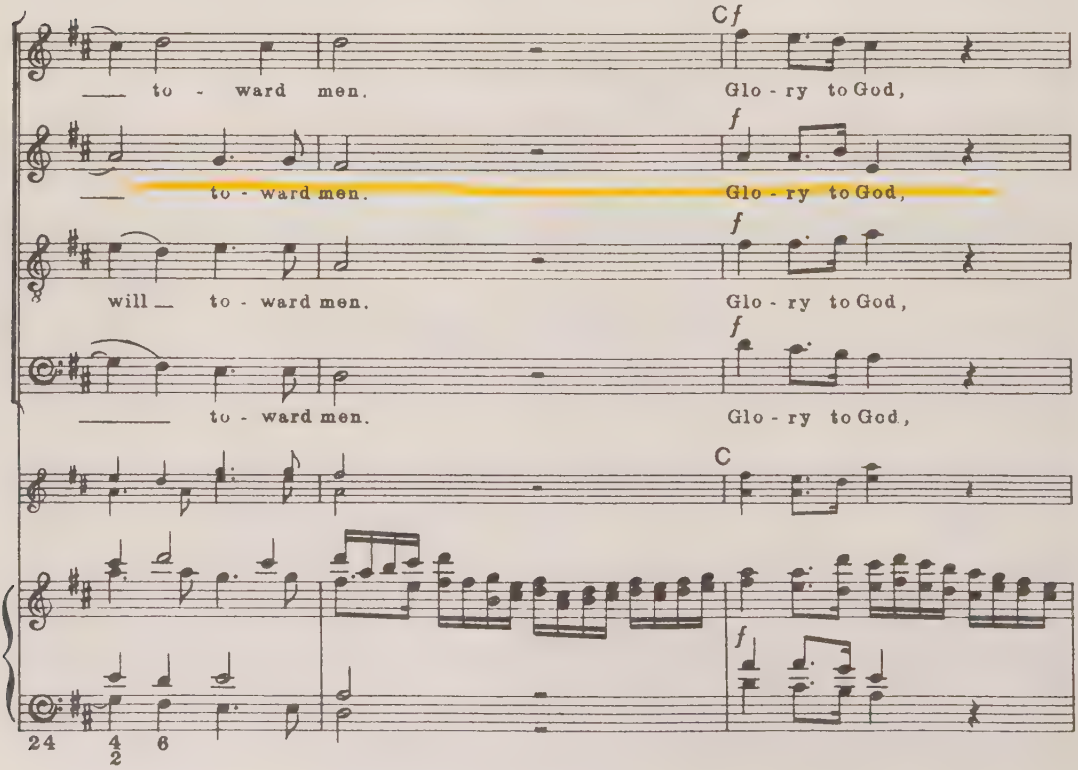
No. 17. Chorus.— GLORY TO GOD

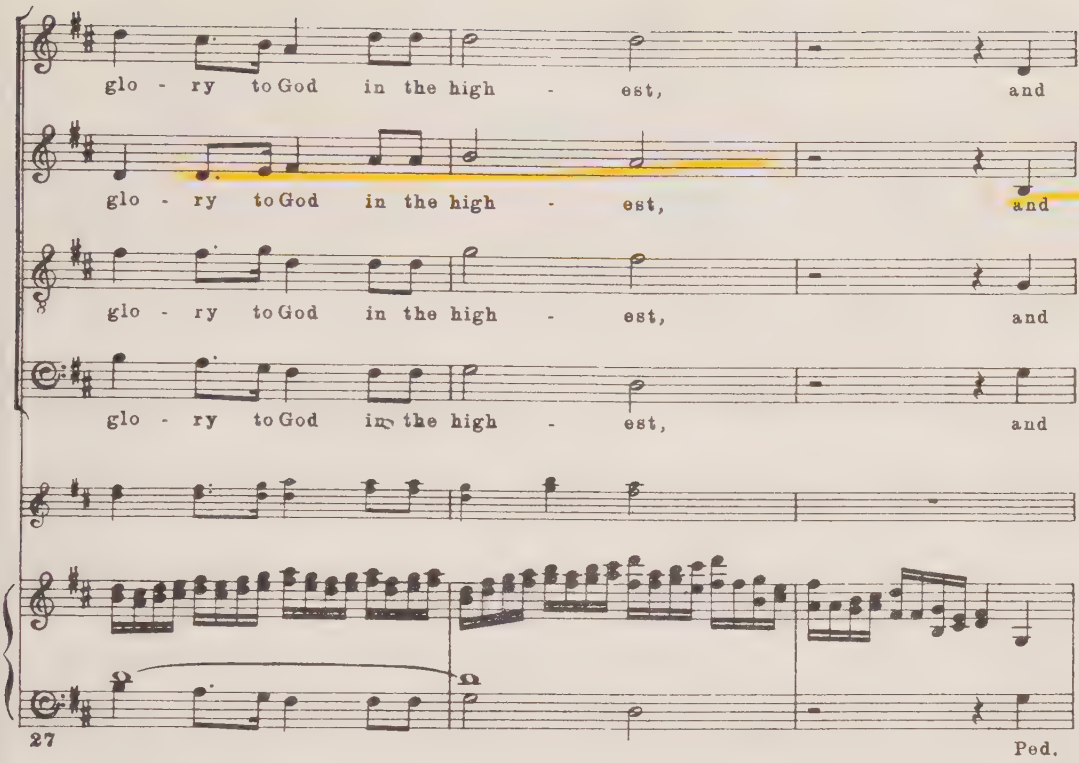

Allegro
SOPRANO
Glo-ry to God, glo - ry to God in the high - -
ALTO
Glo-ry to God, glo - ry to God in the high - -
TENOR
Glo-ry to God, glo - ry to God in the high - -
BASS
Allegro
Trumpets da lontano e un poco piano
con Ripieni per tutto
Man.
[violoncello]

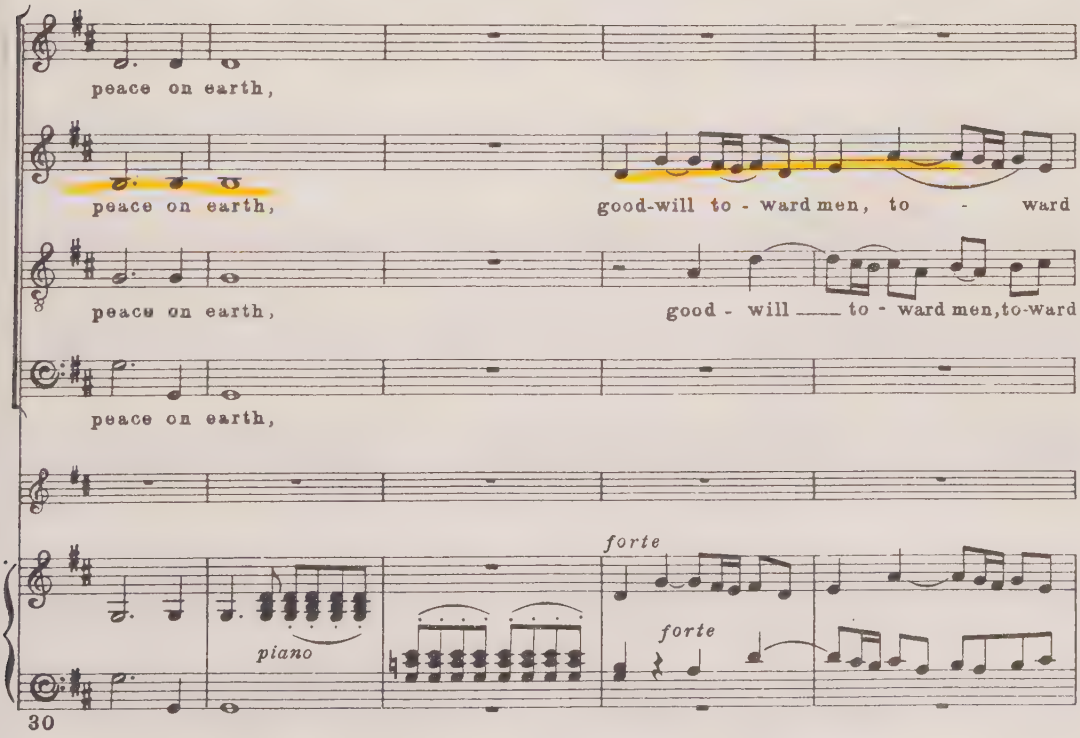


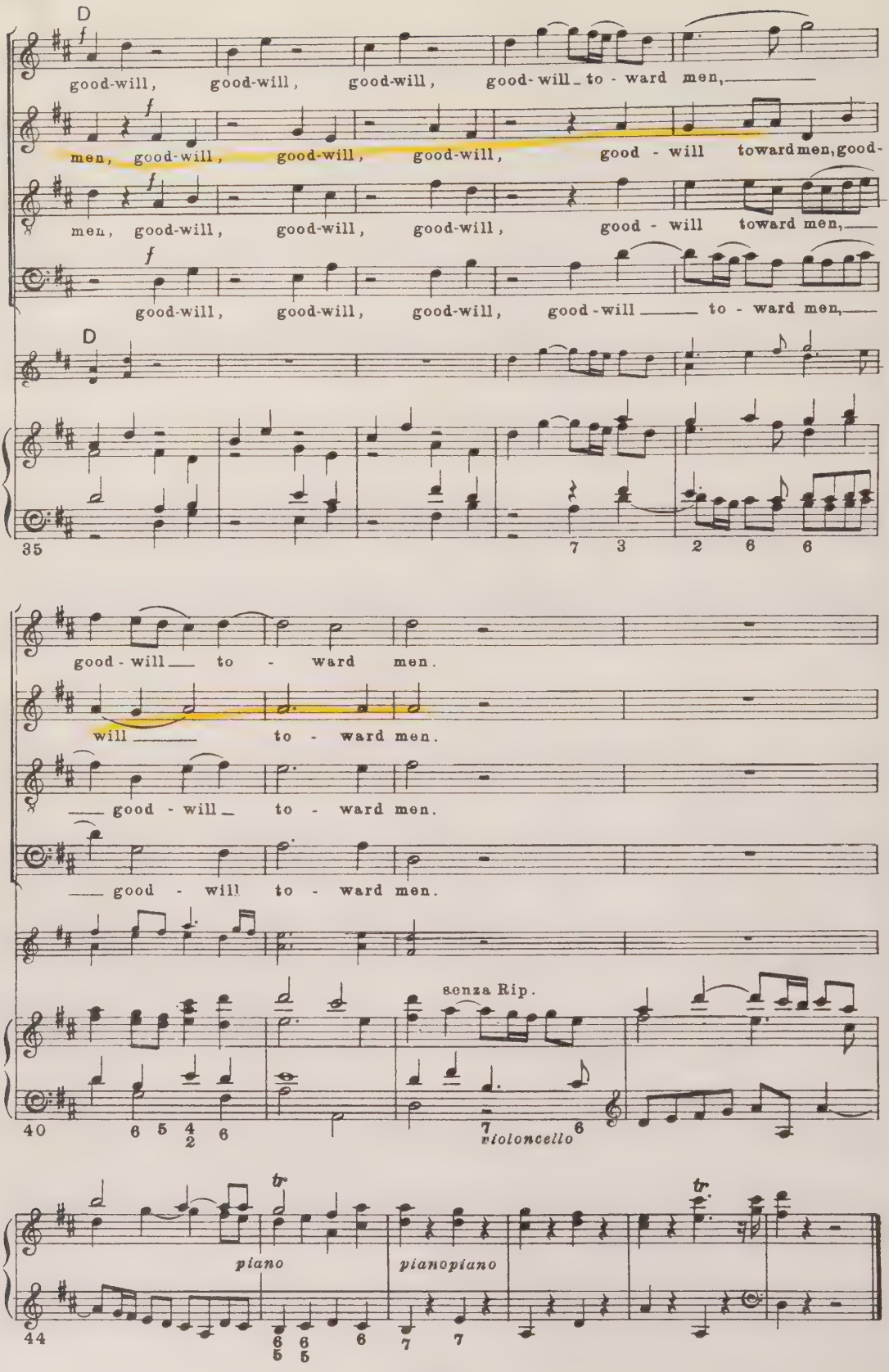

A
f
Glo-ry to God, glo - ry to God,
f
Glo-ry to God, glo - ry to God,
f
Glo-ry to God, glo - ry to God,
A
forte
9
Man. 6
violoncello
6
glo - ry to God in the high - est,
glo - ry to God in the high - est,
glo - ry to God in the high - est, and peace on
f
and peace on
12
6
Ped.
tutti tasto solo
B
mf
good - will to - ward
mf
earth, good - will to - ward men,
mf
earth, good-will to - ward men,
B
piano
mf
16
mf
Ped.
4 3 5 6
4 3
Man.


mf
good-will to - ward men, toward men,
good - will to - ward men,
men, toward men,
good-will to - ward men,
to - ward men, good - will
to - ward men,
good - will to - ward men
good -
good - will to - ward men,
good - will.
20
Ped.


C f
to - ward men.
Glo - ry to God,
f
to - ward men.
Glo - ry to God,
f
will to - ward men.
Glo - ry to God,
f
to - ward men.
Glo - ry to God,
C
f
24


glo - ry to God in the high - est, and
glo - ry to God in the high - est, and
glo - ry to God in the high - est, and
glo - ry to God in the high - est, and
27
Ped.

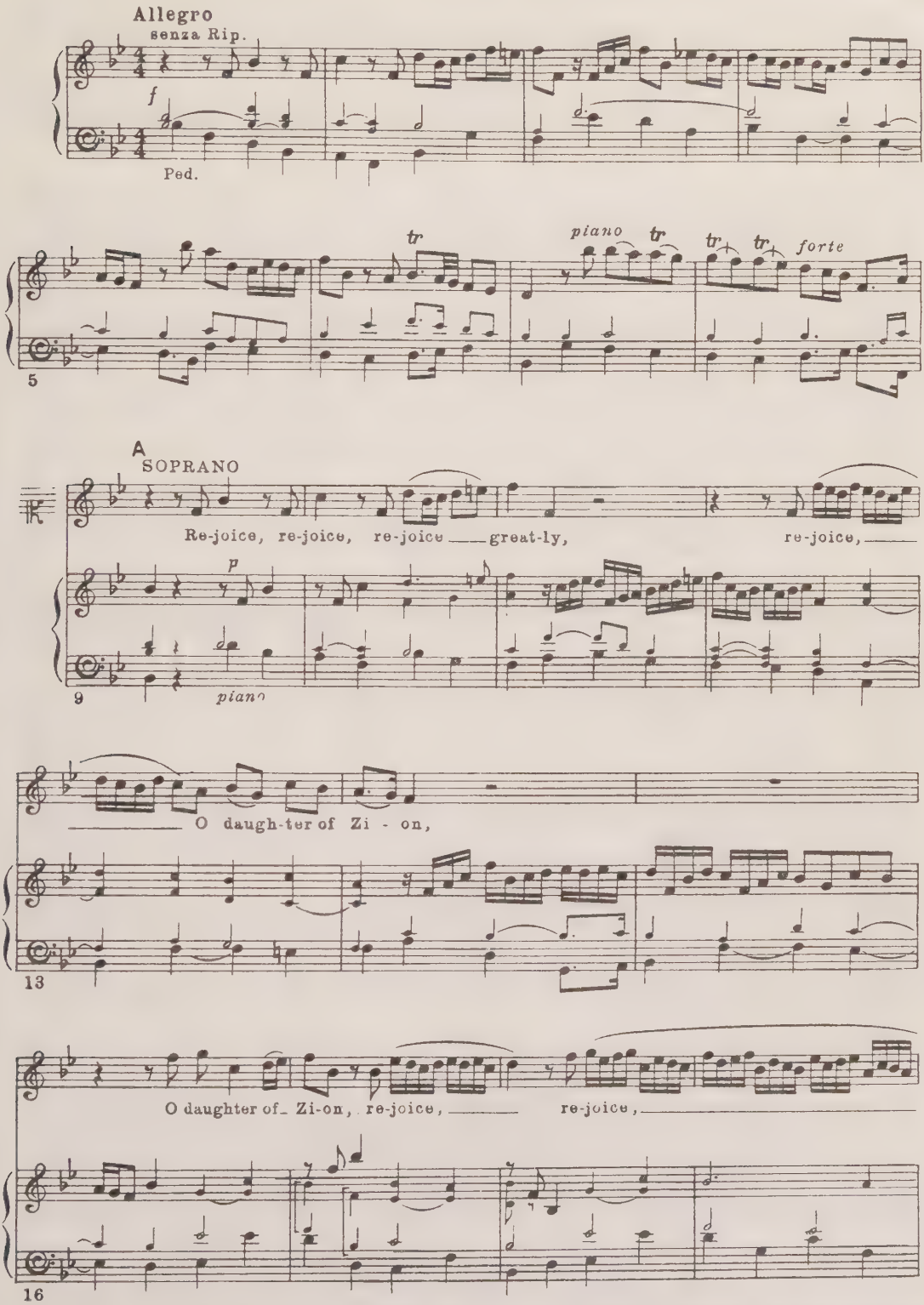

peace on earth,
peace on earth, good-will to - ward men, to - ward
peace on earth, good - will to - ward men, to-ward
peace on earth,
piano
forte
forte
30


D
f
good-will, good-will, good-will, good-will to-ward men,
men, good-will, good-will, good-will, good-will toward men, good-
men, good-will, good-will, good-will, good-will toward men,
good-will, good-will, good-will, good-will to-ward men,
D
35
7 3 2 6 6
good-will to-ward men.
will to-ward men.
good-will to-ward men.
good-will to-ward men.
senza Rip.
40
6 5 4 2 6
7 violoncello 6
tr
piano
pianopiano
tr
44
6 6 6 7 7
5 5

No. 18. Air.— REJOICE GREATLY, O DAUGHTER OF ZION

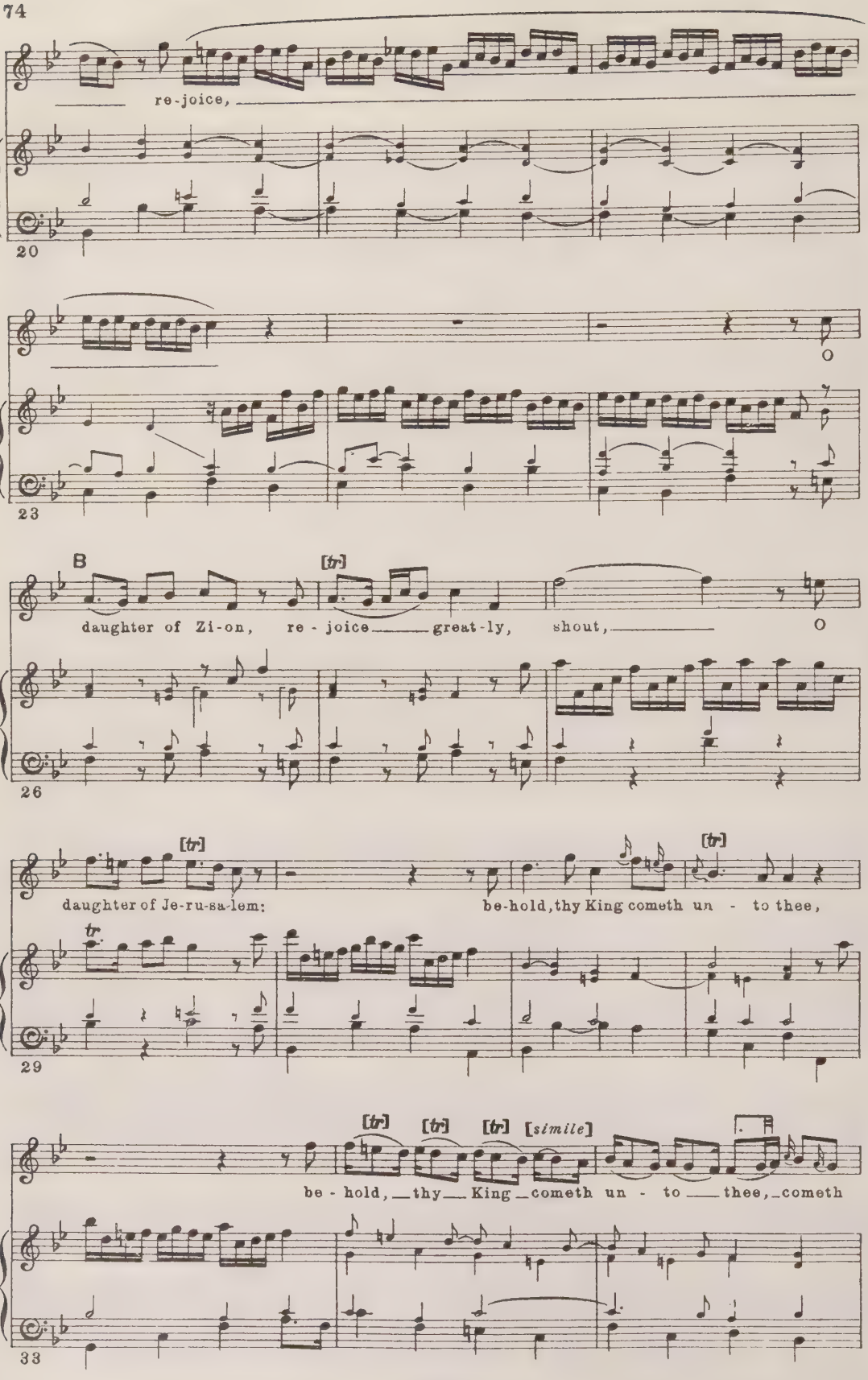
VERSION I (*The third Version to be composed*)*

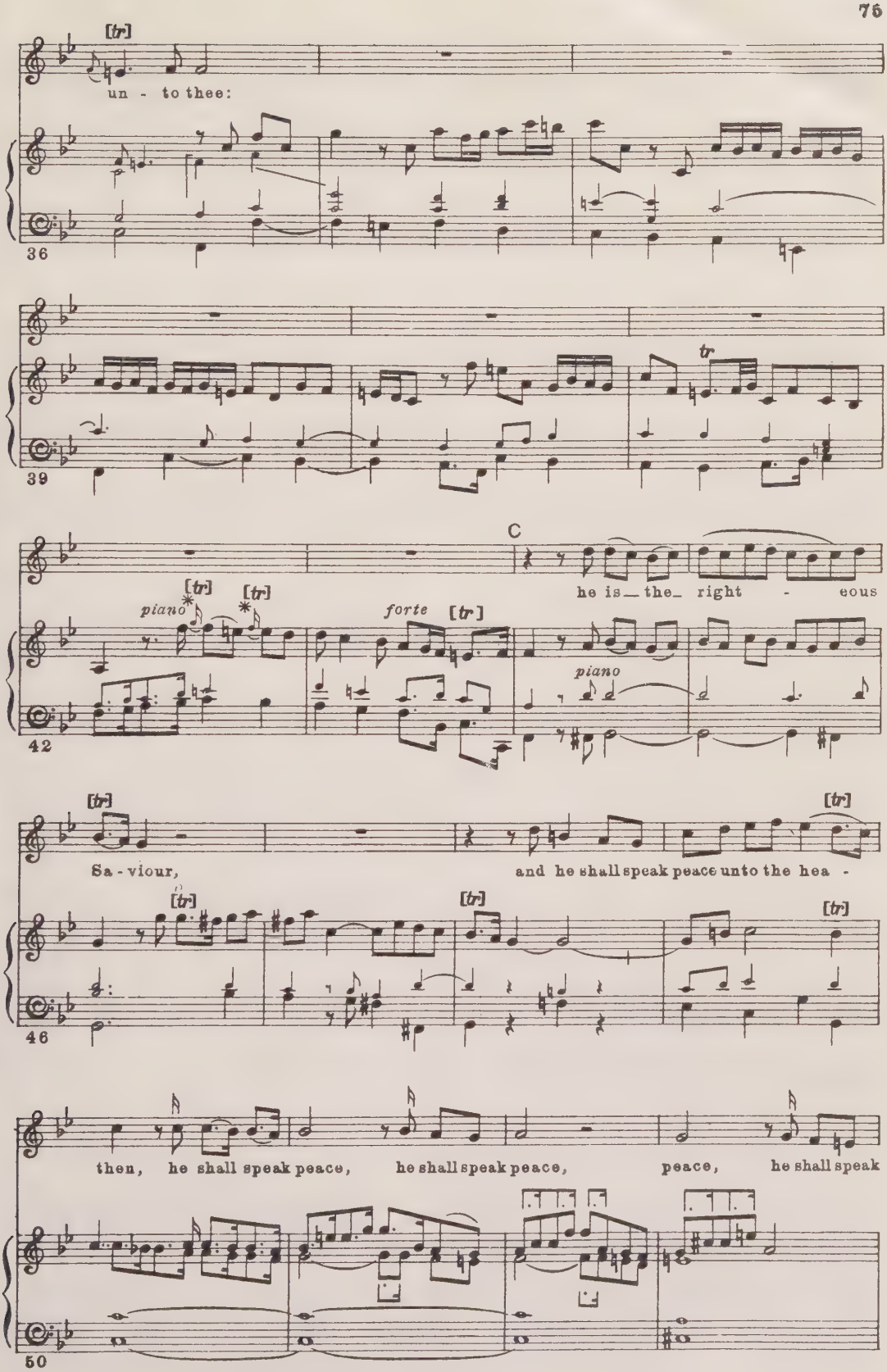
Zechariah ix, 9, 10



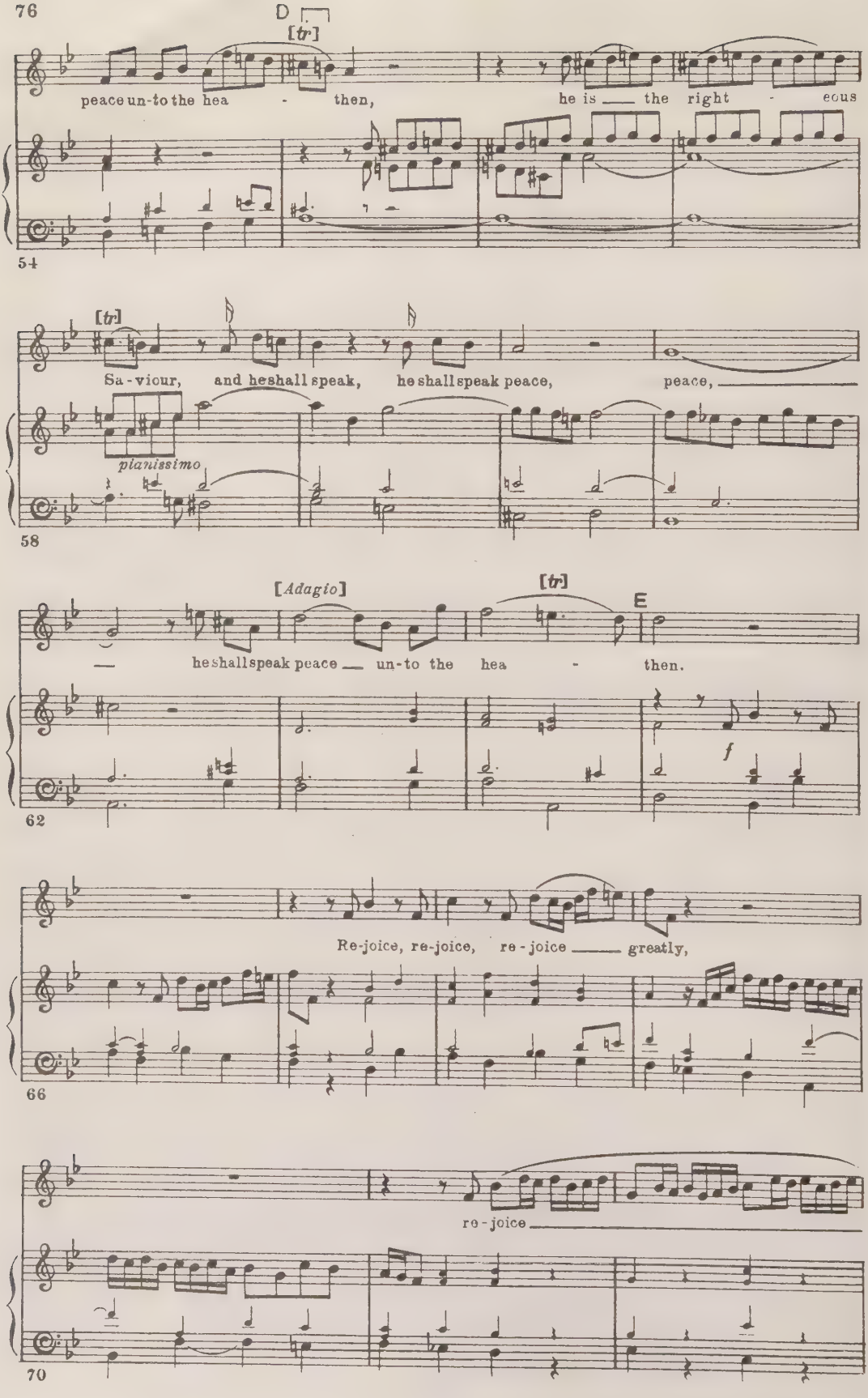
Handel's own endorsements on Tenbury MS 346 shew that on one occasion he intended this to be sung by a tenor.

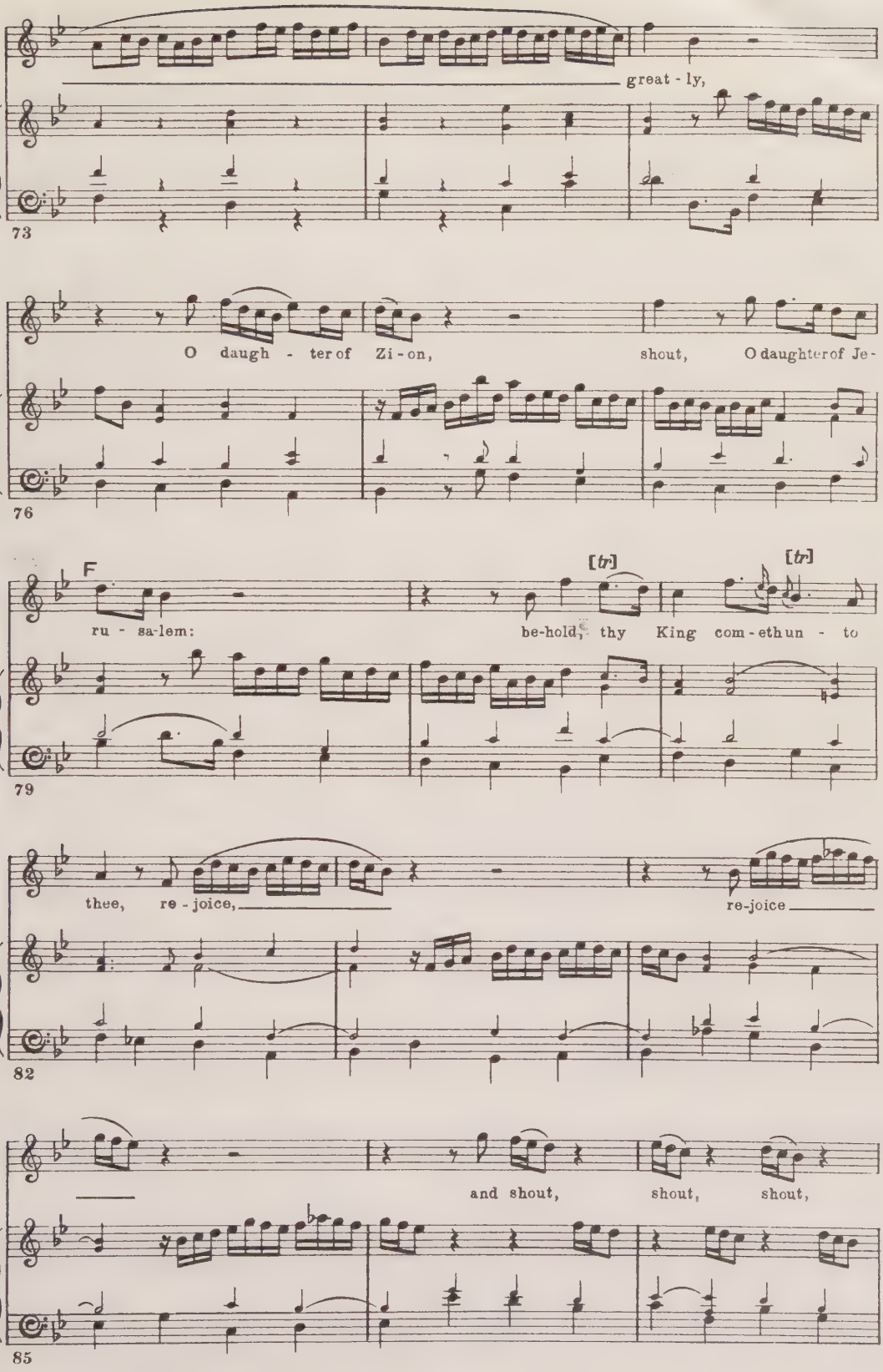
* See Appendix.

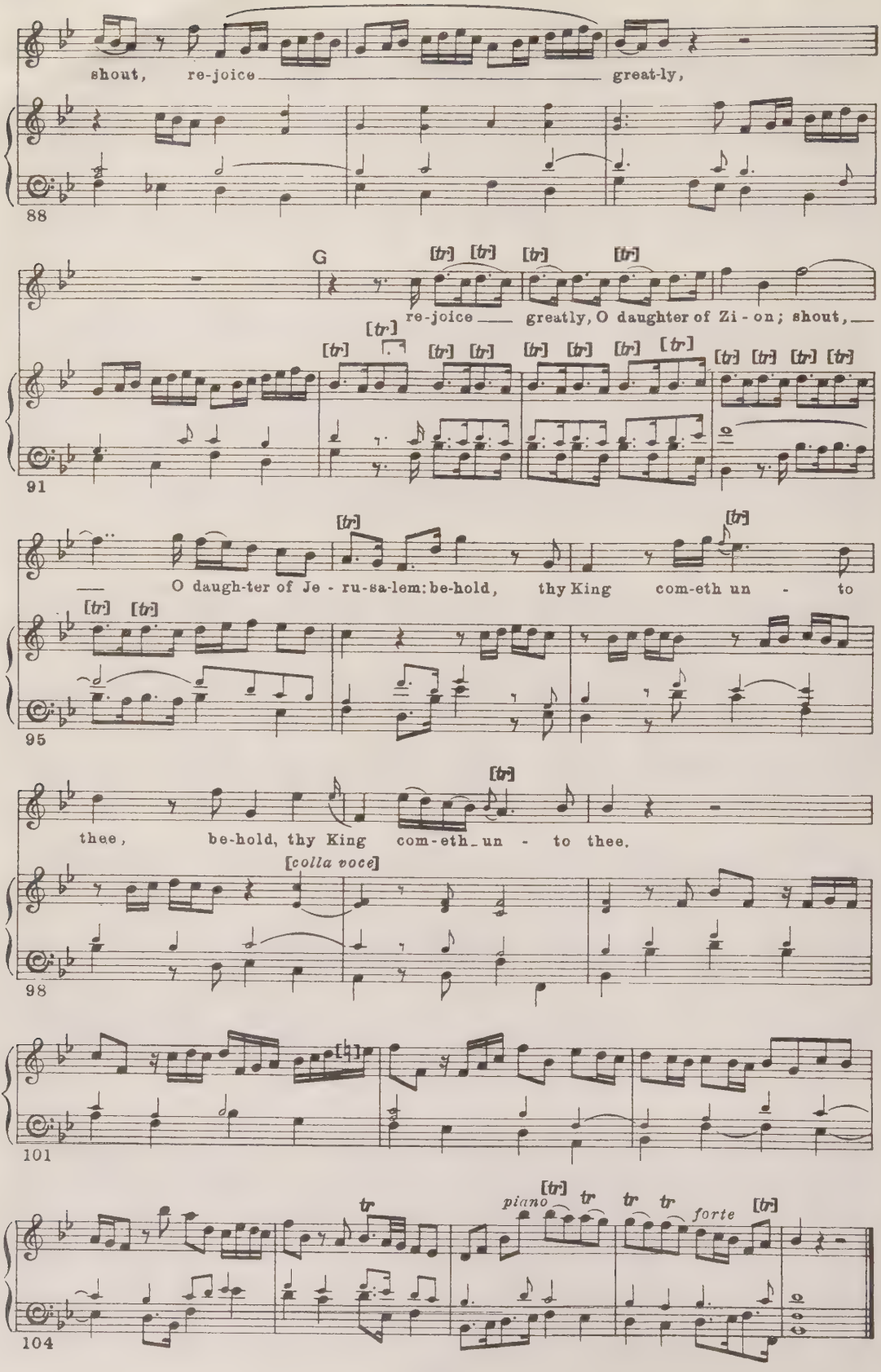

re-joice,
20
O
23
B
[tr]
daughter of Zi-on, re - joice great-ly, shout,
O
26
[tr]
[tr]
daughter of Je-ru-sa-lem:
be-hold, thy King cometh un - to thee,
tr
29
[tr]
[tr]
[tr]
[simile]
be - hold, thy King cometh un - to thee, cometh
33



* Grace notes from the Autograph (bar 42)


D
[tr]
peace un-to the hea - then,
he is ___ the right - eous
54
[tr]
Sa-viour, and he shall speak, he shall speak peace, peace,
planissimo
58
[Adagio]
[tr]
E
— he shall speak peace ___ un-to the hea - then.
f
62
Re-joice, re-joice, re-joice ___ greatly,
66
re-joice
70


great - ly,
73
O daugh - ter of Zi - on, shout, O daughter of Je-
76
F
[tr]
[tr]
ru - sa-lem: be-hold, thy King com - eth un - to
79
thee, re - joice, re-joice
82
and shout, shout, shout,
85


shout, re-joice great-ly,
88
G
re-joice greatly, O daughter of Zi - on; shout,
91
O daugh-ter of Je - ru-sa-lem: be-hold, thy King com-eth un - to
95
thee, be-hold, thy King com-eth un - to thee.
[colla voce]
98
101
piano
forte
104

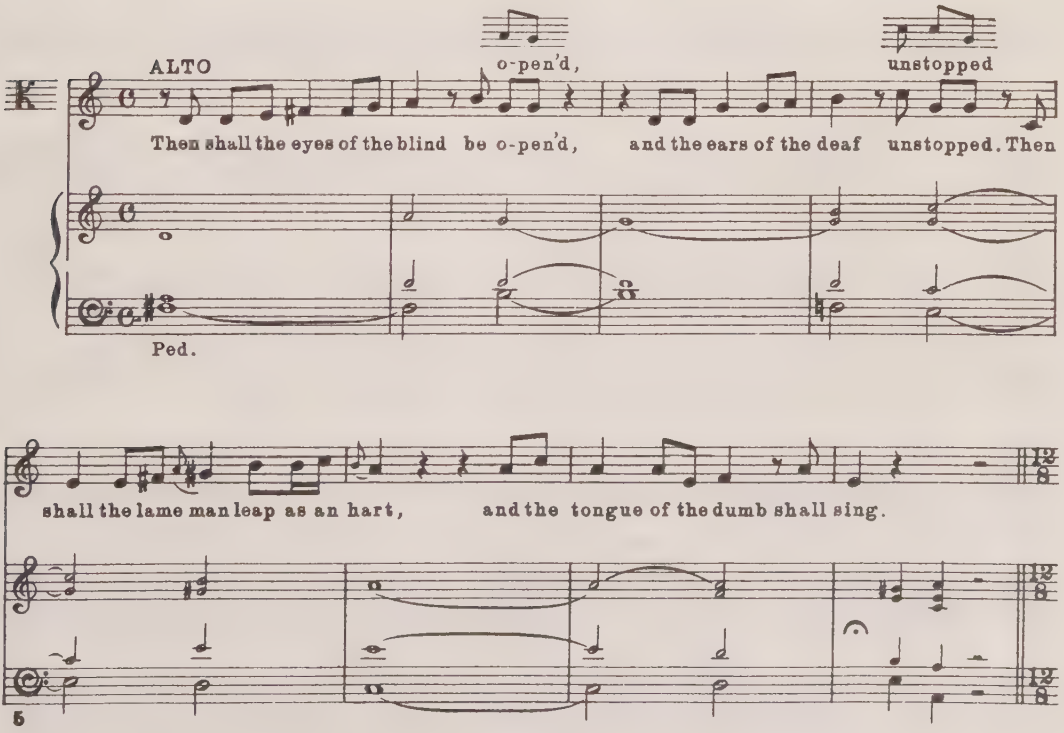
No. 19. Recitative.— THEN SHALL THE EYES OF THE BLIND

Isaiah xxxv, 5, 6

VERSION I

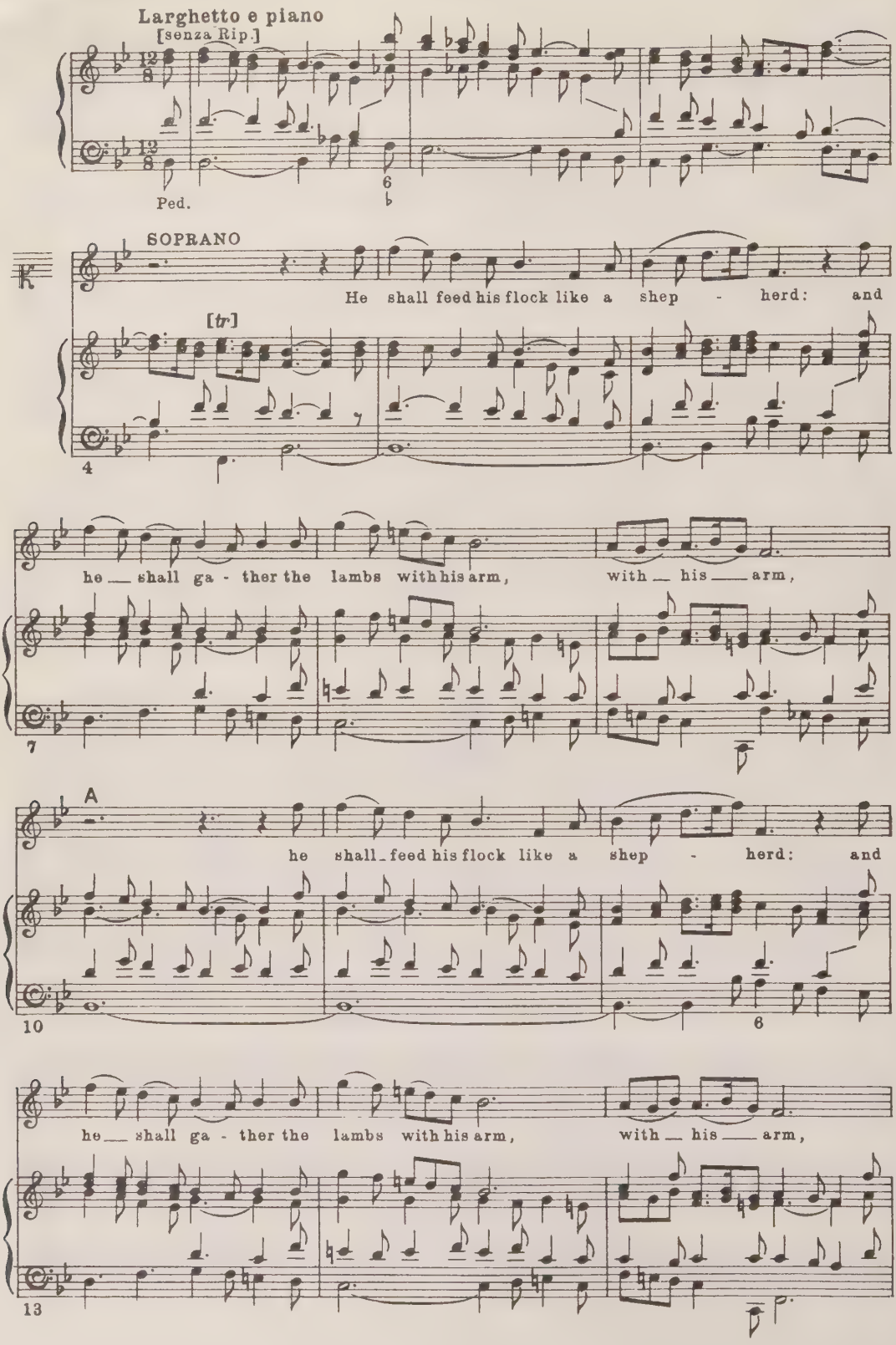
SOPRANO
o-pen'd,
unstopped
Then shall the eyes of the blind be o-pen'd, and the ears of the deaf unstopped. Then
Ped.
shall the lame man leap as an hart, and the tongue of the dumb shall sing.
5
6

VERSION II


ALTO
o-pen'd,
unstopped
Then shall the eyes of the blind be o-pen'd, and the ears of the deaf unstopped. Then
Ped.
shall the lame man leap as an hart, and the tongue of the dumb shall sing.
5

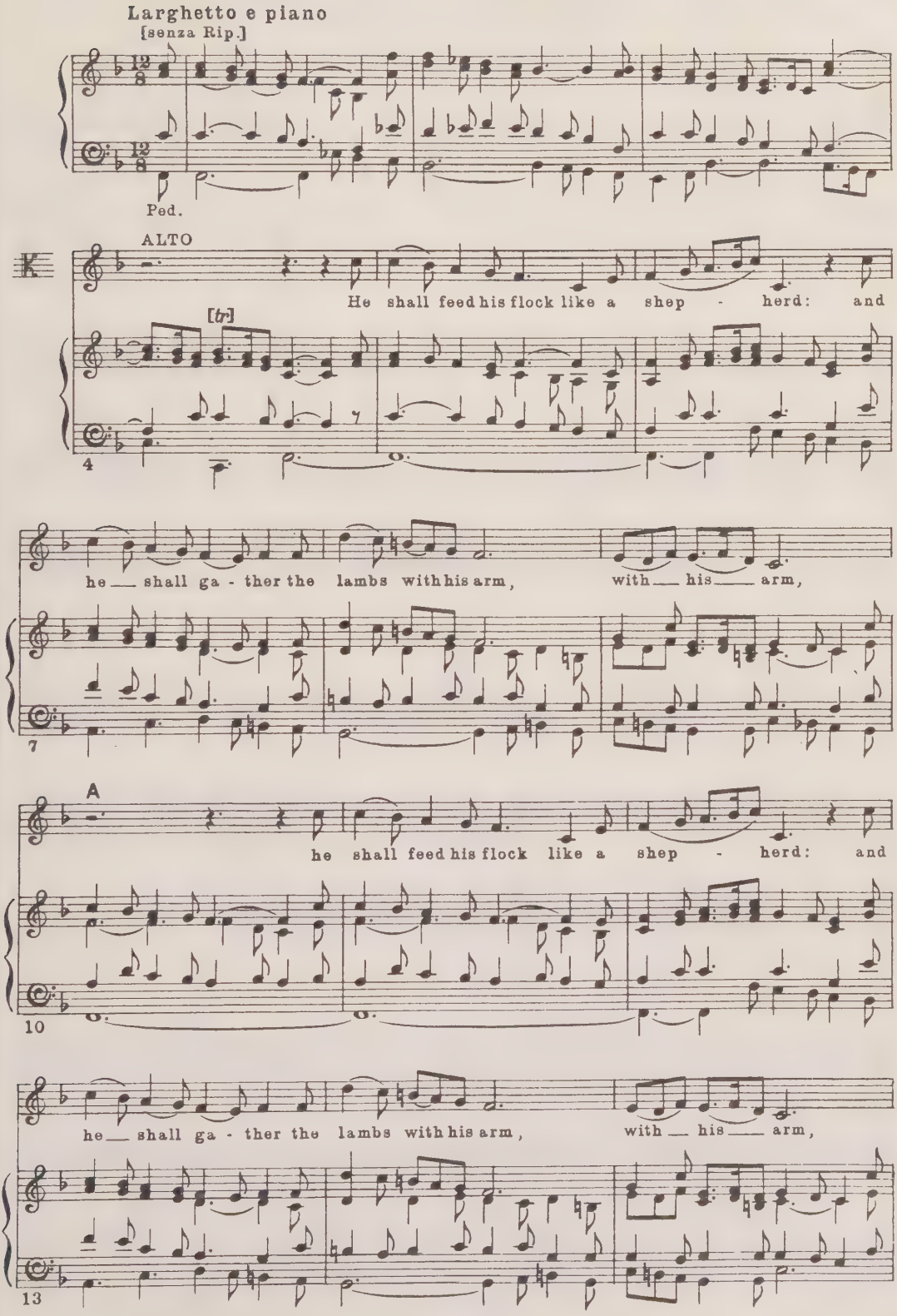
No. 20. Air.— HE SHALL FEED HIS FLOCK LIKE A SHEPHERD

Isaiah xl, 11; Matthew xi, 28, 29 *VERSION I*


Larghetto e piano
[senza Rip.]
Ped.
SOPRANO
He shall feed his flock like a shep - herd: and
[tr]
he shall ga - ther the lambs with his arm, with his arm,
A
he shall feed his flock like a shep - herd: and
he shall ga - ther the lambs with his arm, with his arm,

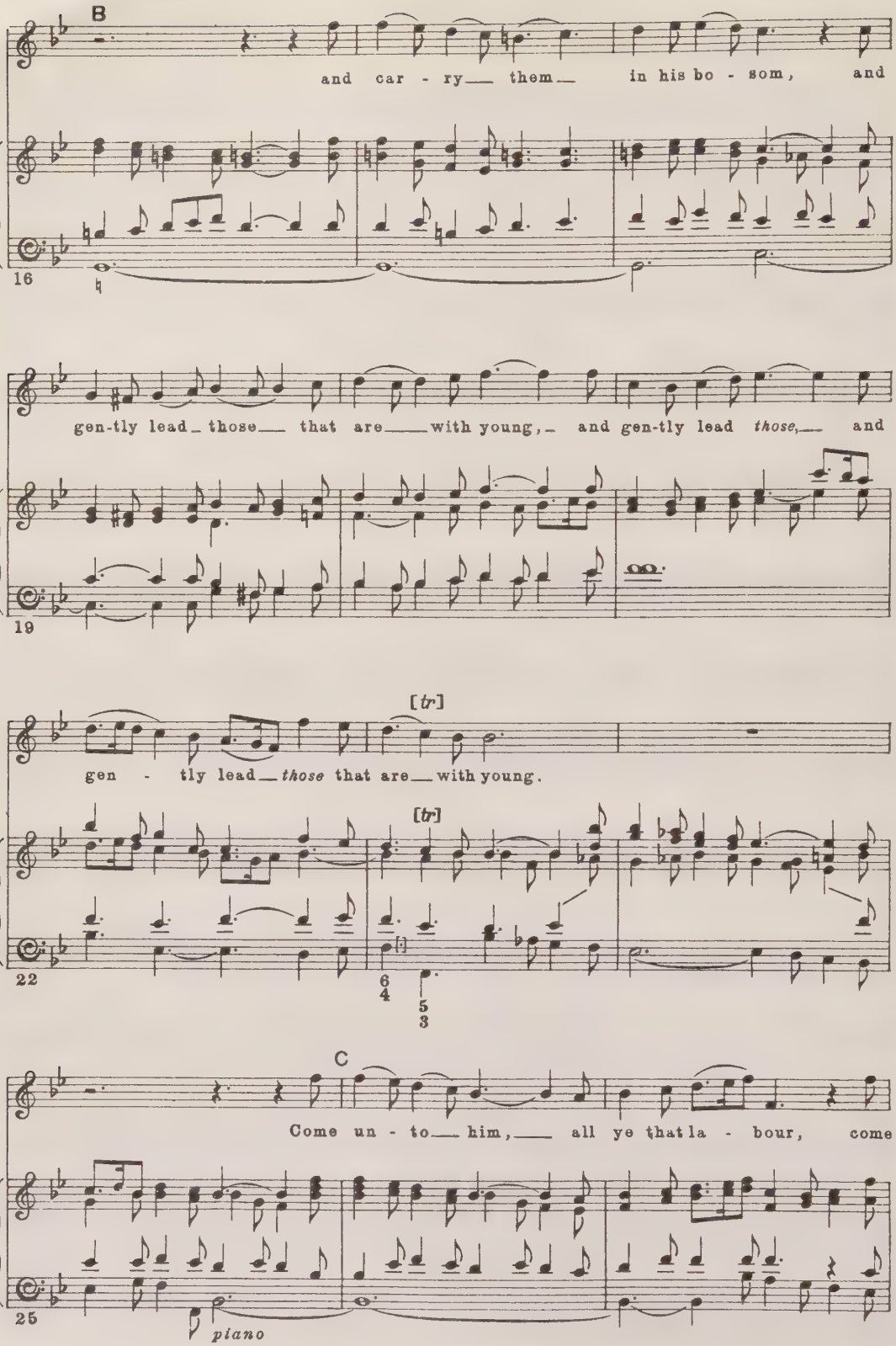
See p.iv.

No. 20. – *VERSION II*

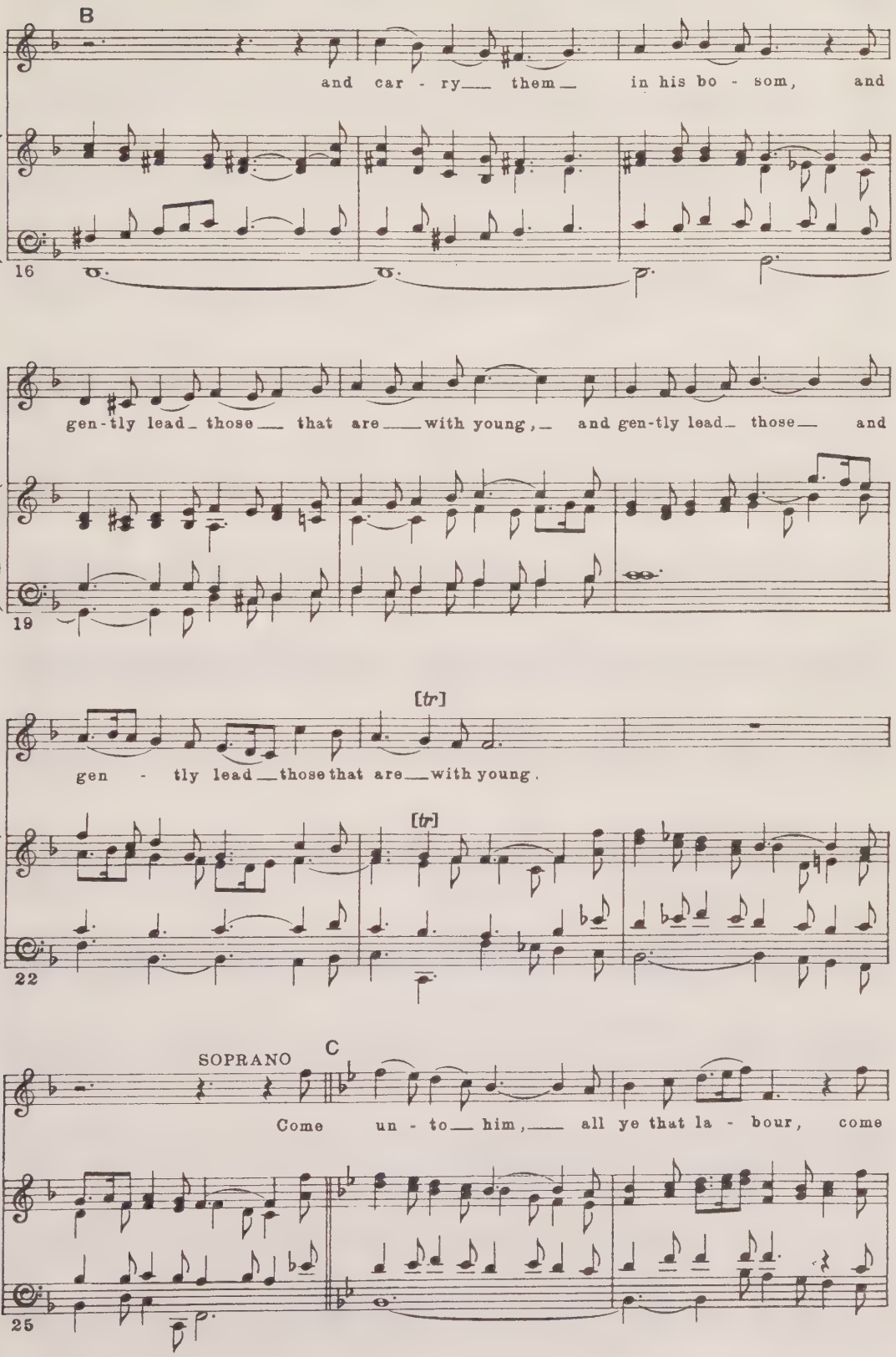

Larghetto e piano
[senza Rip.]
Ped.
ALTO
He shall feed his flock like a shep - herd: and
[tr]
4
he shall ga - ther the lambs with his arm, with his arm,
7
A
he shall feed his flock like a shep - herd: and
10
he shall ga - ther the lambs with his arm, with his arm,
13

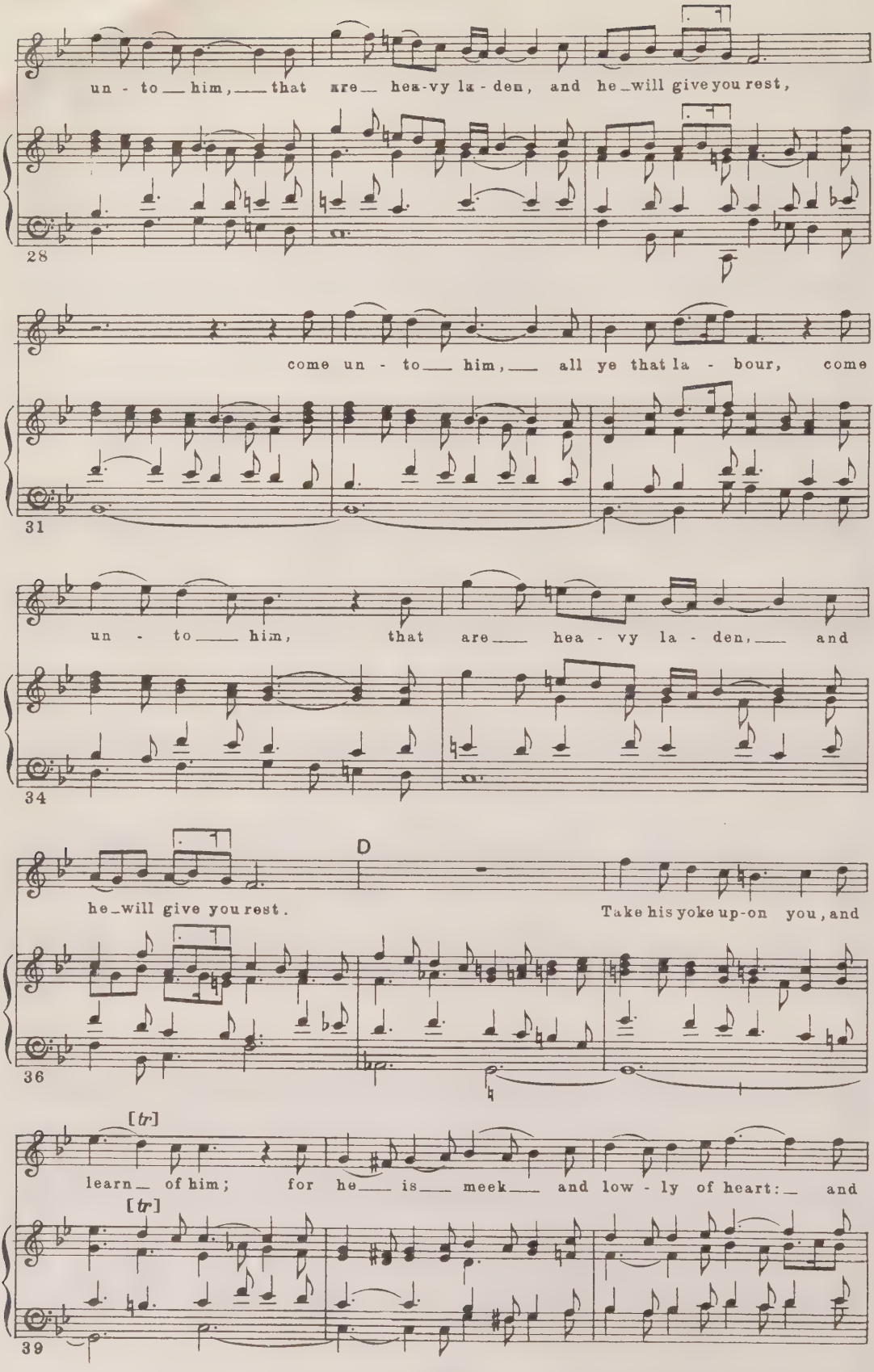
See p.iv.

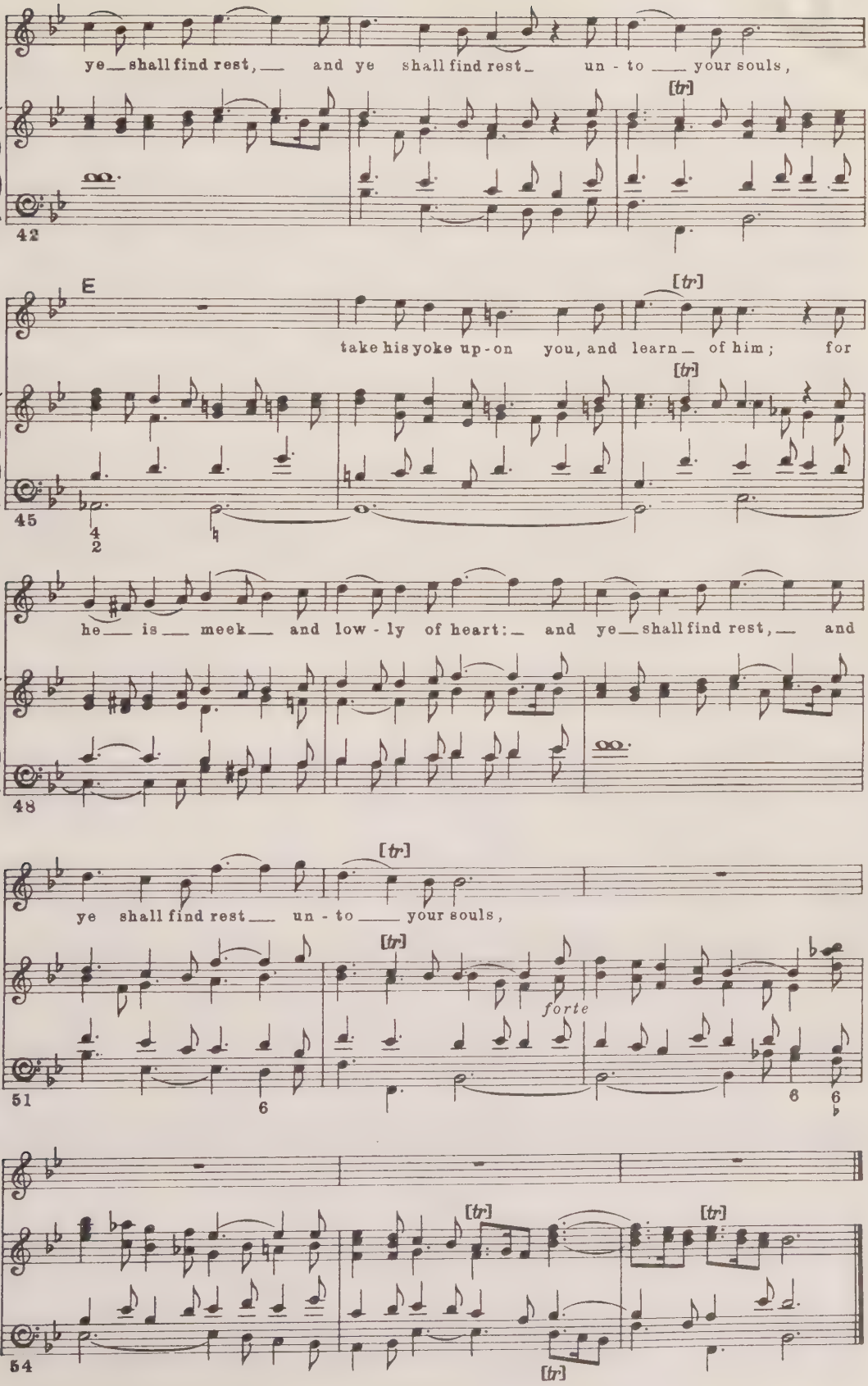
VERSION I


B
and car - ry them in his bo - som, and
16
gen-tly lead those that are with young, and gen-tly lead *those,* and
19
[tr]
gen - tly lead *those* that are with young.
[tr]
22
6
4
5
3
C
Come un - to him, all ye that la - bour, come
25
piano

VERSION II

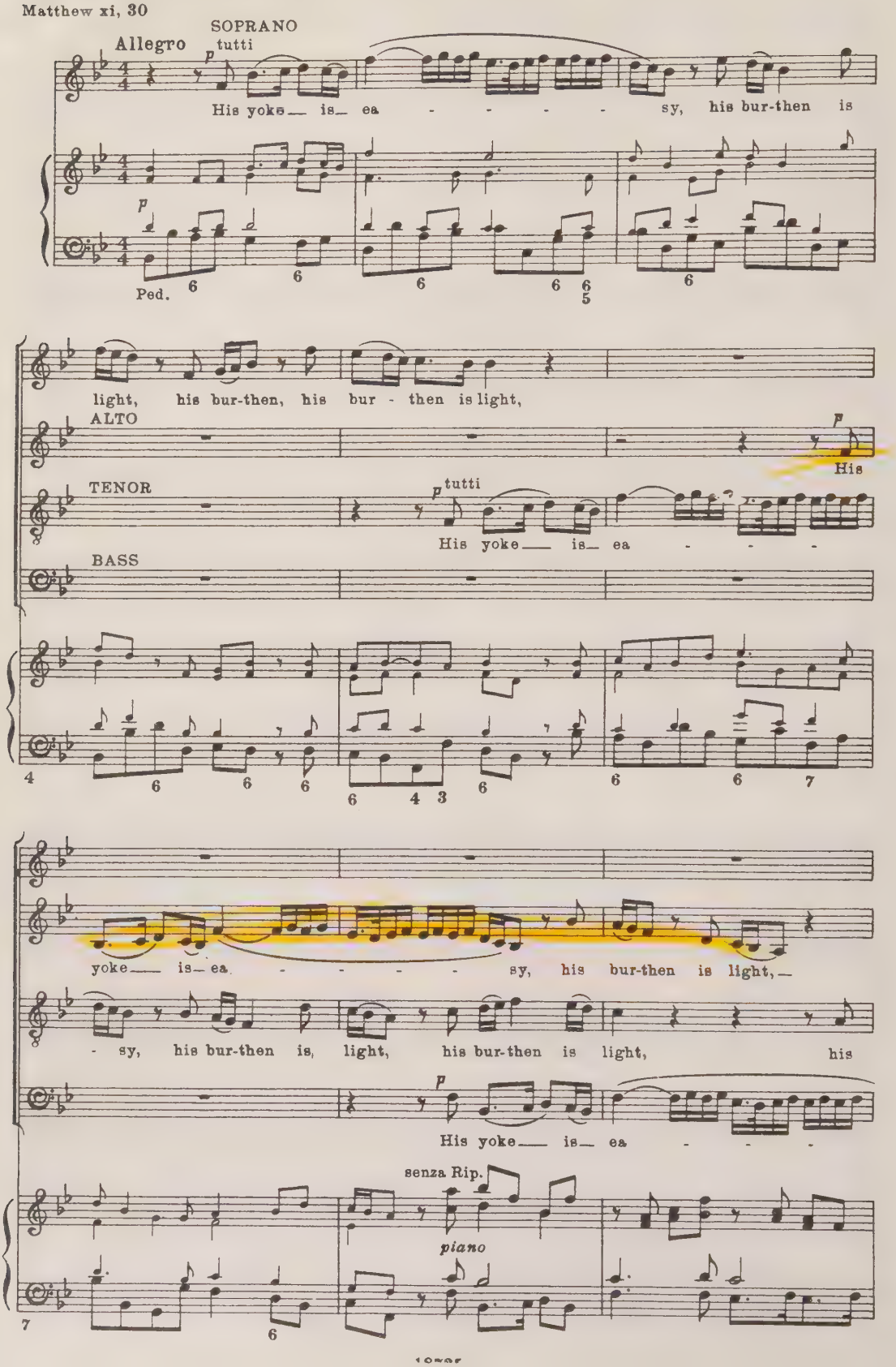

B
and car - ry them in his bo - som, and
16
gen-tly lead those that are with young, and gen-tly lead those and
19
[tr]
gen - tly lead those that are with young.
[tr]
22
SOPRANO
C
Come un - to him, all ye that la - bour, come
25

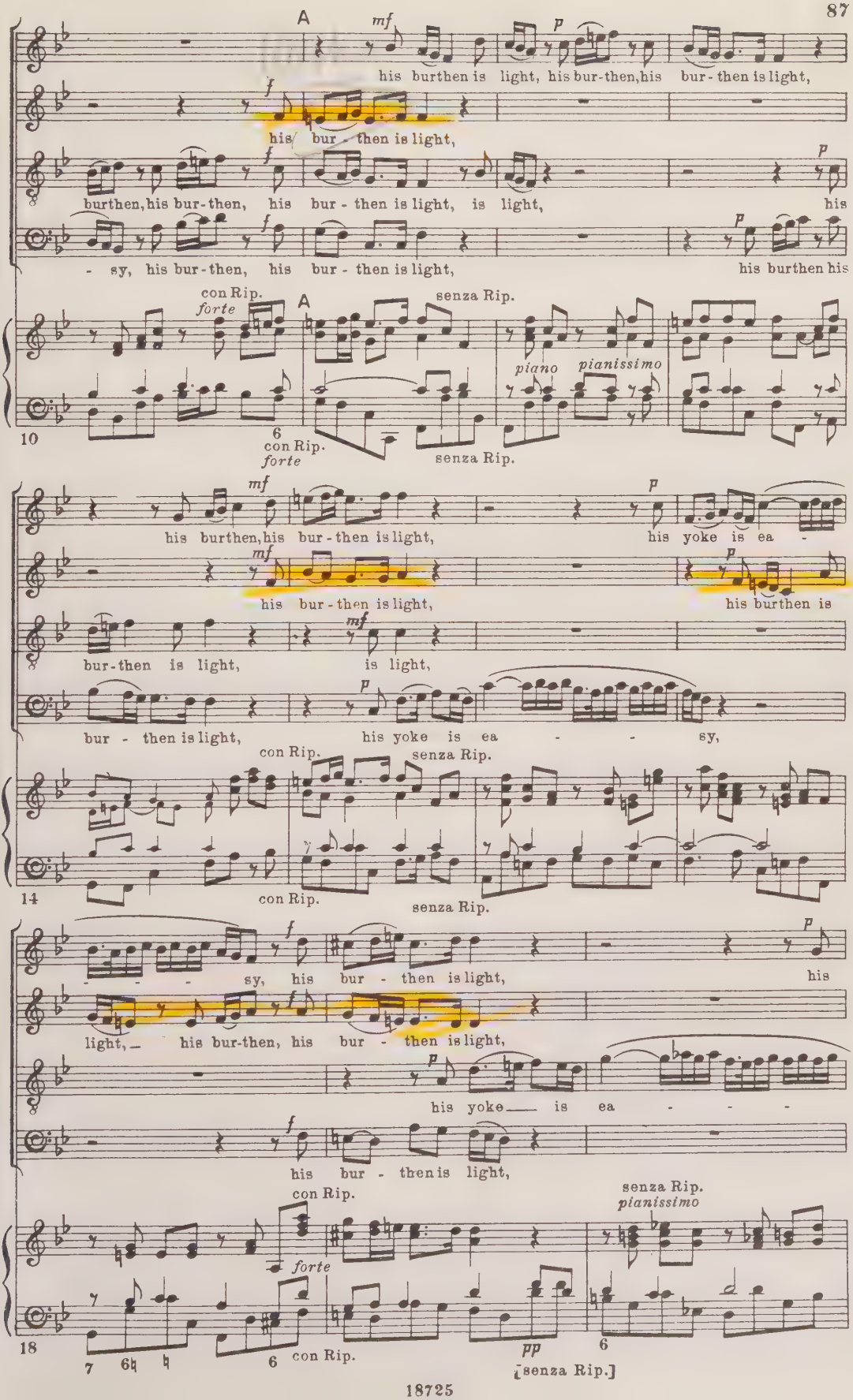

un - to him, that are hea-vy la - den, and he will give you rest,
28
come un - to him, all ye that la - bour, come
31
un - to him, that are hea - vy la - den, and
34
D
he will give you rest. Take his yoke up-on you, and
36
[tr]
learn of him; for he is meek and low - ly of heart: and
[tr]
39

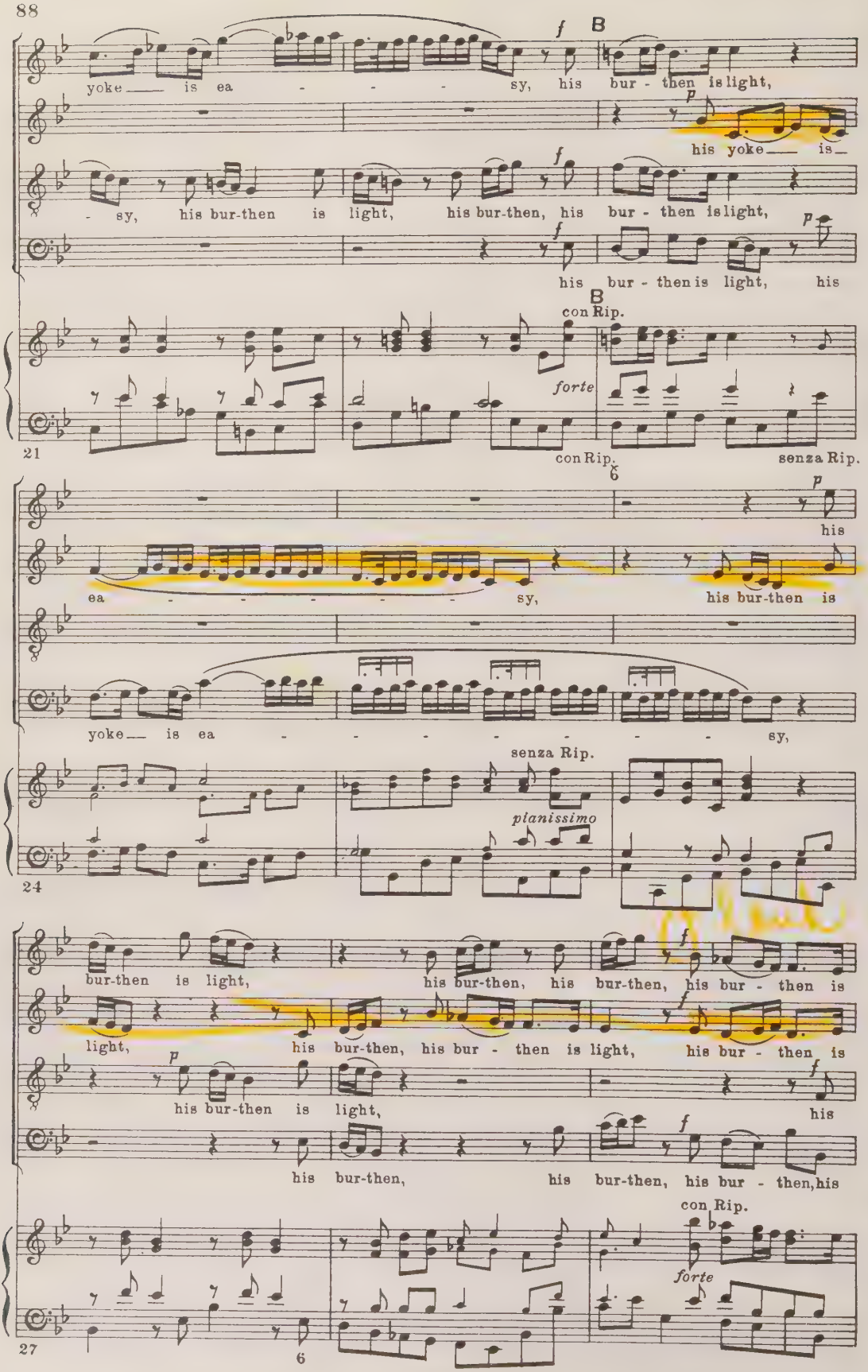

ye shall find rest, and ye shall find rest un - to your souls,
42
E
take his yoke up - on you, and learn of him; for
45
he is meek and low - ly of heart: and ye shall find rest, and
48
ye shall find rest un - to your souls,
51
forte
54

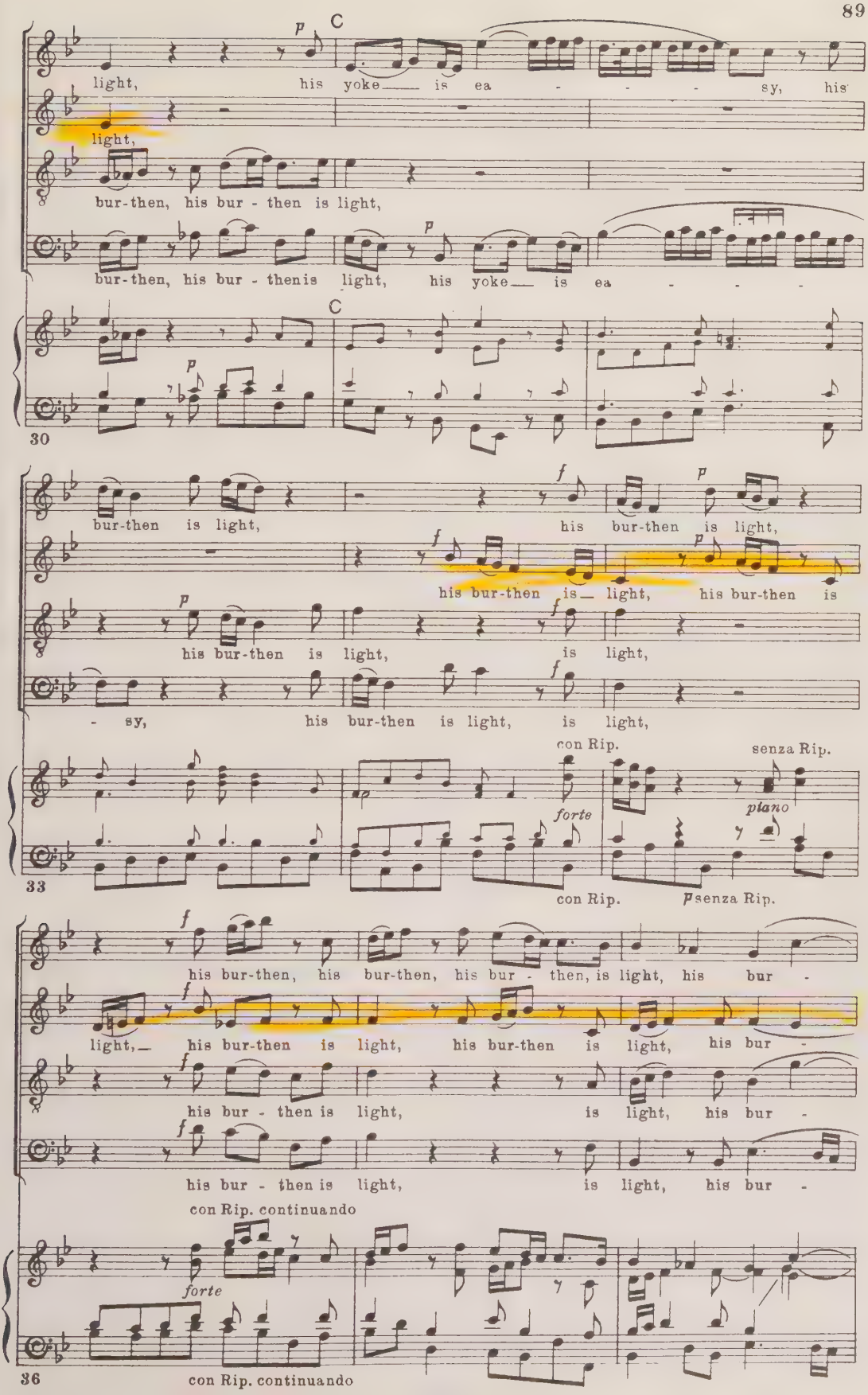
No. 21. Chorus.— HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT

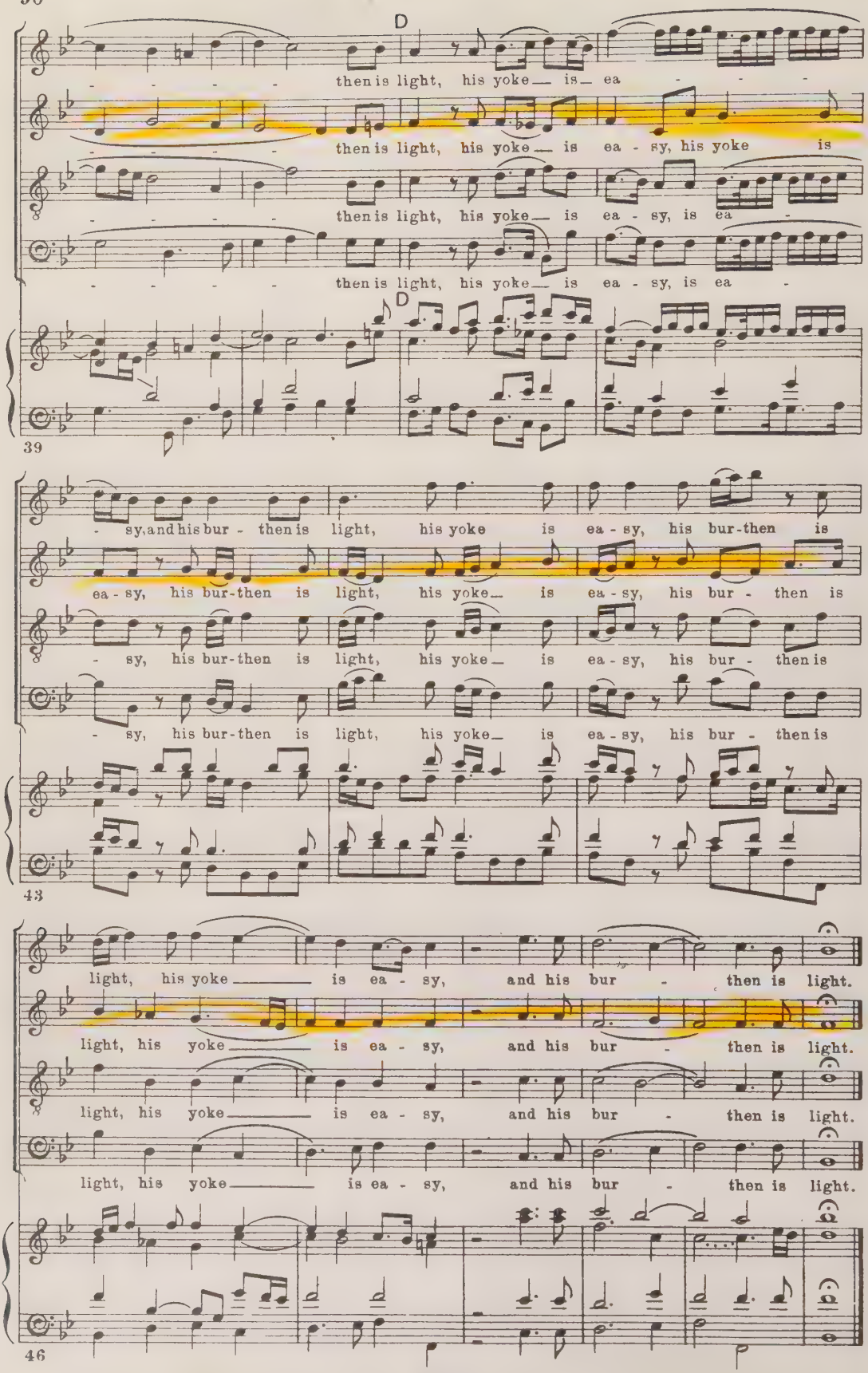
Matthew xi, 30


Allegro
SOPRANO
tutti
His yoke is ea - - - - - sy, his bur-then is
Ped.
light, his bur-then, his bur - then is light,
ALTO
His
TENOR
His yoke is ea - - -
BASS
yoke is ea - - - - - sy, his bur-then is light,
- sy, his bur-then is, light, his bur-then is light, his
His yoke is ea - - -
senza Rip.
piano


A
mf
p
his burthen is light, his bur-then, his bur-then is light,
f
his bur-then is light,
burthen, his bur-then, his bur-then is light, is light, his
-sy, his bur-then, his bur-then is light, his burthen his
con Rip.
forte
A
senza Rip.
piano
pianissimo
10
6
con Rip.
forte
senza Rip.
mf
his burthen, his bur-then is light, his yoke is ea-
his bur-then is light, his burthen is
bur-then is light, is light,
bur-then is light, his yoke is ea-sy,
con Rip.
senza Rip.
14
con Rip.
senza Rip.
sy, his bur-then is light, his
light, his bur-then, his bur-then is light,
his yoke is ea-
his bur-then is light,
con Rip.
senza Rip.
pianissimo
forte
18
7
6
con Rip.
pp
6
[senza Rip.]


yoke is ea - - - sy, his bur - then is light,
his yoke is
- sy, his bur-then is light, his bur-then, his bur - then is light,
his bur - then is light, his
con Rip.
forte
con Rip.
senza Rip.
21
his
ea - - - - - sy, his bur-then is
yoke is ea - - - - - - - sy,
senza Rip.
pianissimo
24
bur-then is light, his bur-then, his bur-then, his bur - then is
light, his bur-then, his bur - then is light, his bur - then is
his bur-then is light, his
his bur-then, his bur-then, his bur - then, his
con Rip.
forte
27

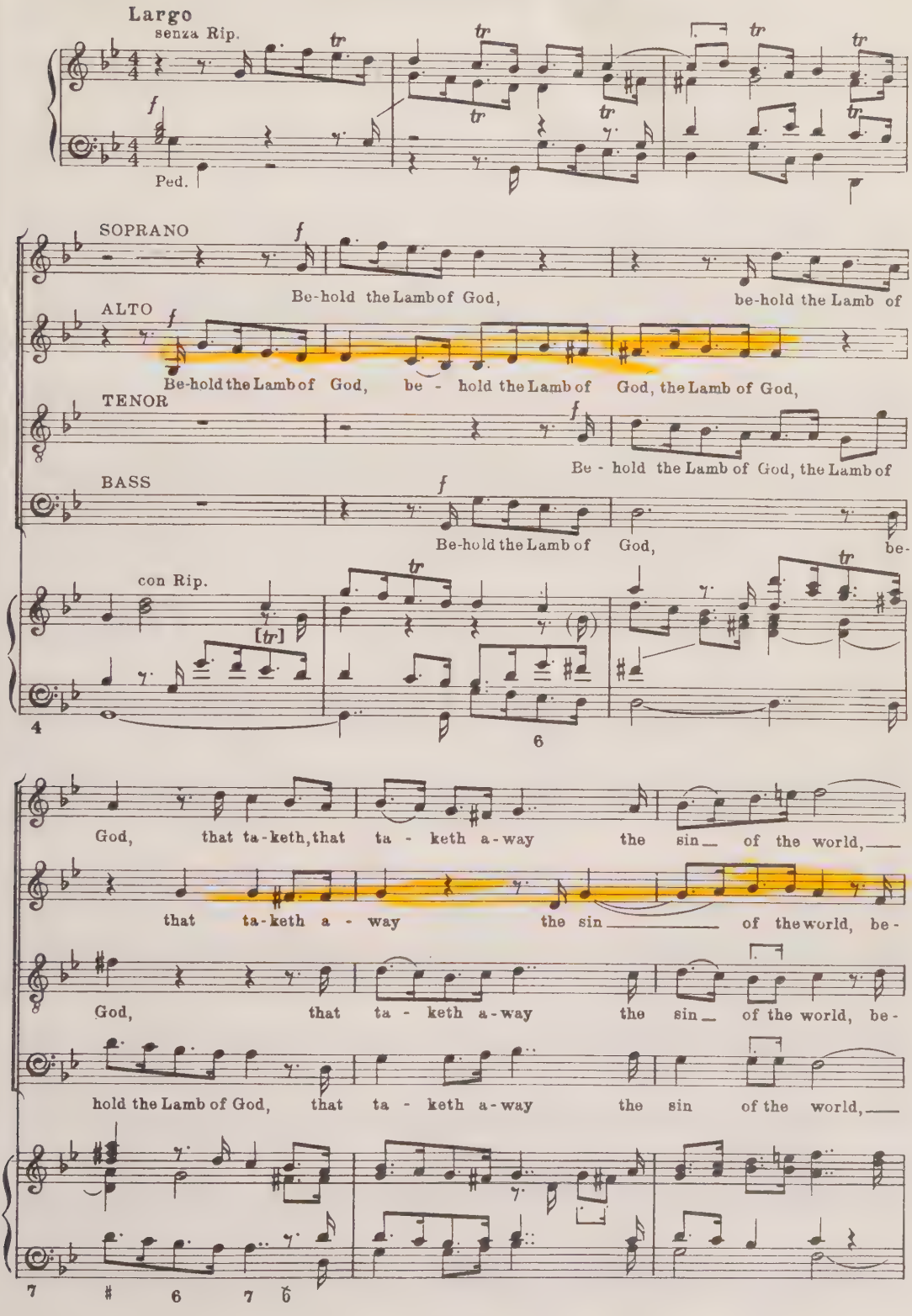

p
C
light, his yoke is ea - - - sy, his
light,
bur-then, his bur - then is light,
bur-then, his bur - then is light, his yoke is ea - - -
C
p
30
bur-then is light, his bur-then is light,
f
p
his bur-then is light, his bur-then is
his bur-then is light, is light,
- sy, his bur-then is light, is light,
con Rip.
senza Rip.
forte
piano
33
con Rip.
senza Rip.
his bur-then, his bur-then, his bur - then, is light, his bur -
light, his bur-then is light, his bur-then is light, his bur -
his bur - then is light, is light, his bur -
his bur - then is light, is light, his bur -
con Rip. continuando
forte
36
con Rip. continuando

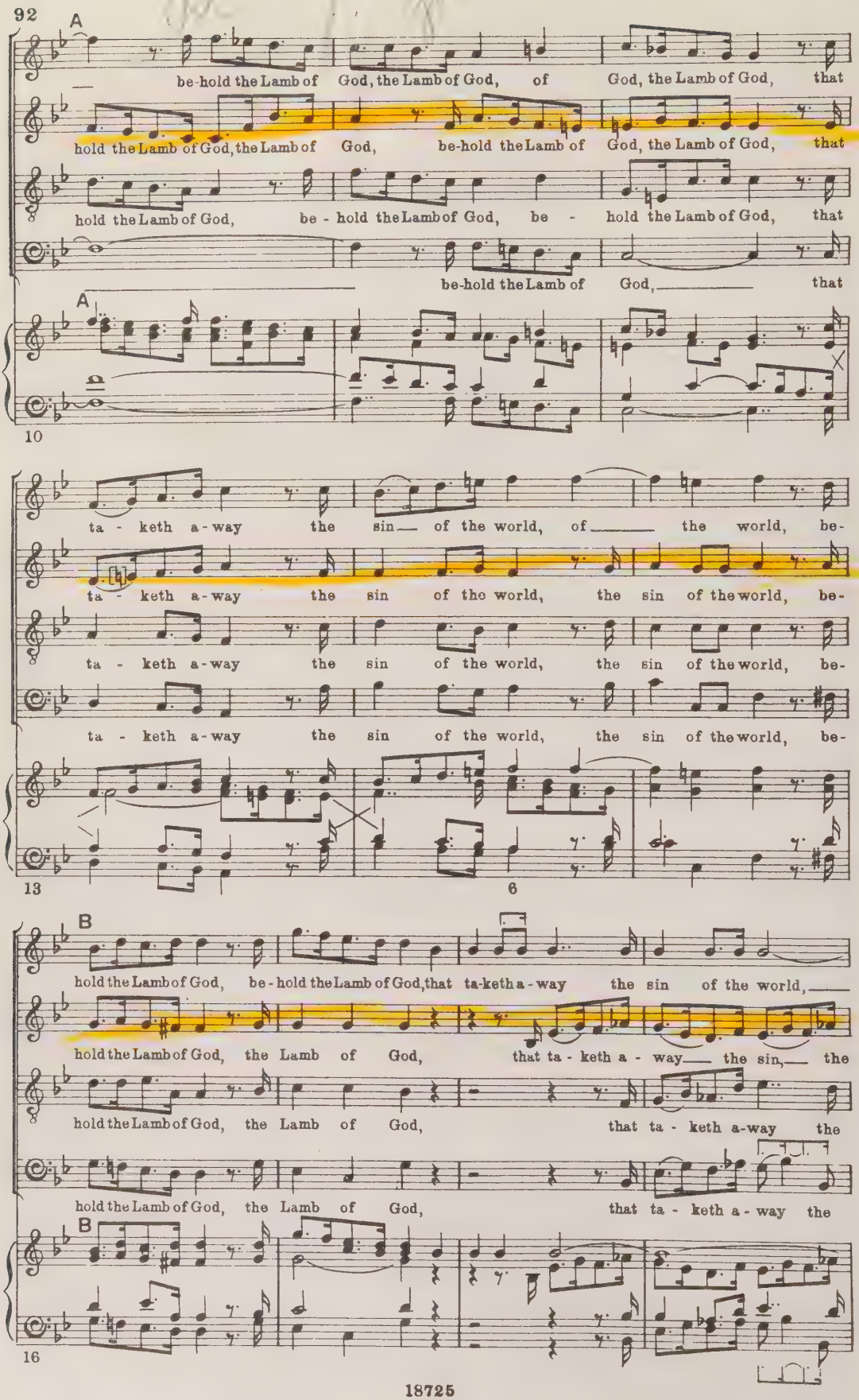

D
then is light, his yoke is ea - - -
then is light, his yoke is ea - sy, his yoke is
then is light, his yoke is ea - sy, is ea -
then is light, his yoke is ea - sy, is ea -
39
- sy, and his bur - then is light, his yoke is ea - sy, his bur-then is
ea - sy, his bur-then is light, his yoke is ea - sy, his bur - then is
- sy, his bur-then is light, his yoke is ea - sy, his bur - then is
- sy, his bur-then is light, his yoke is ea - sy, his bur - then is
43
light, his yoke is ea - sy, and his bur - then is light.
light, his yoke is ea - sy, and his bur - then is light.
light, his yoke is ea - sy, and his bur - then is light.
light, his yoke is ea - sy, and his bur - then is light.
46

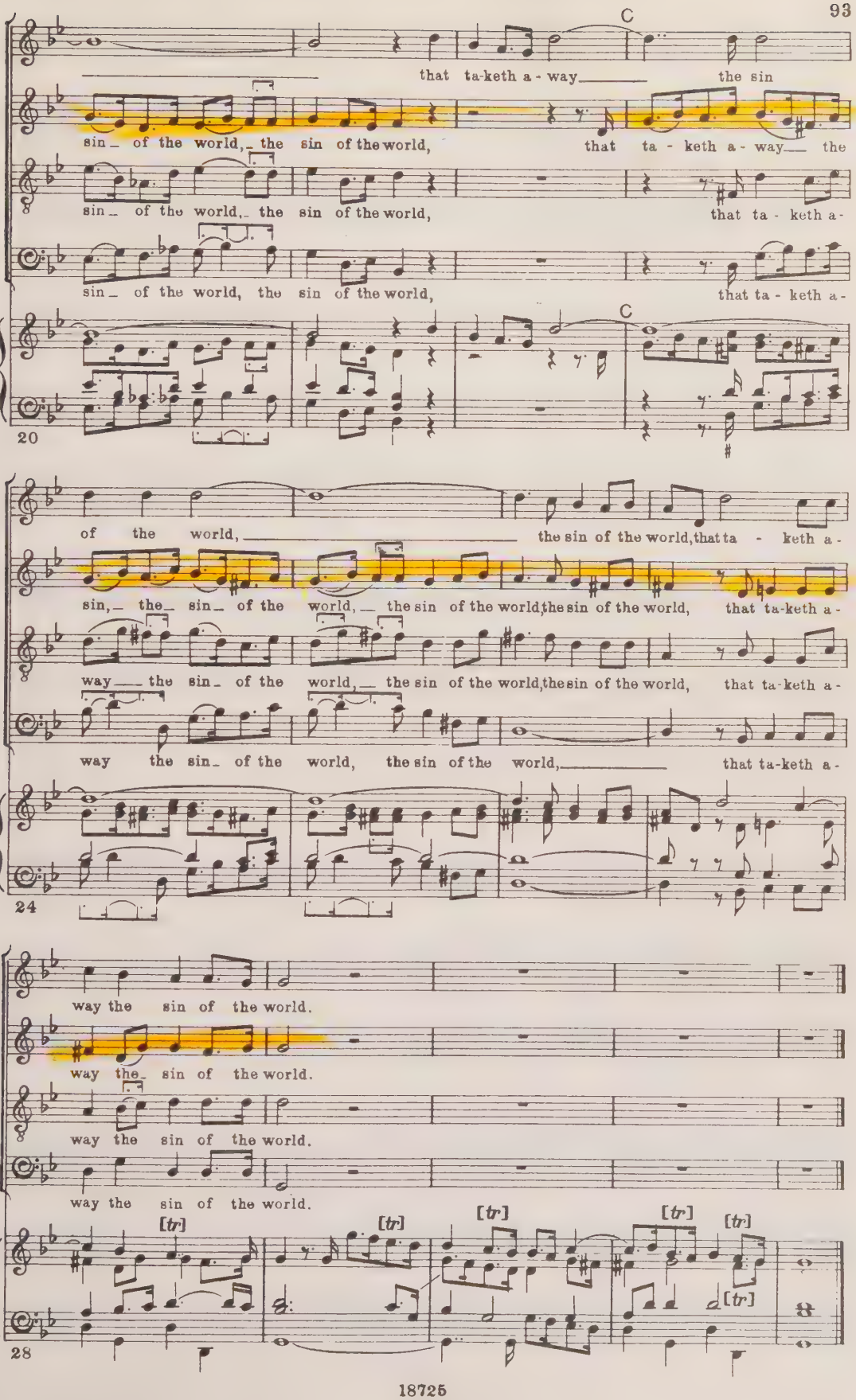
PART TWO

No. 22. Chorus.— BEHOLD THE LAMB OF GOD

John i, 29

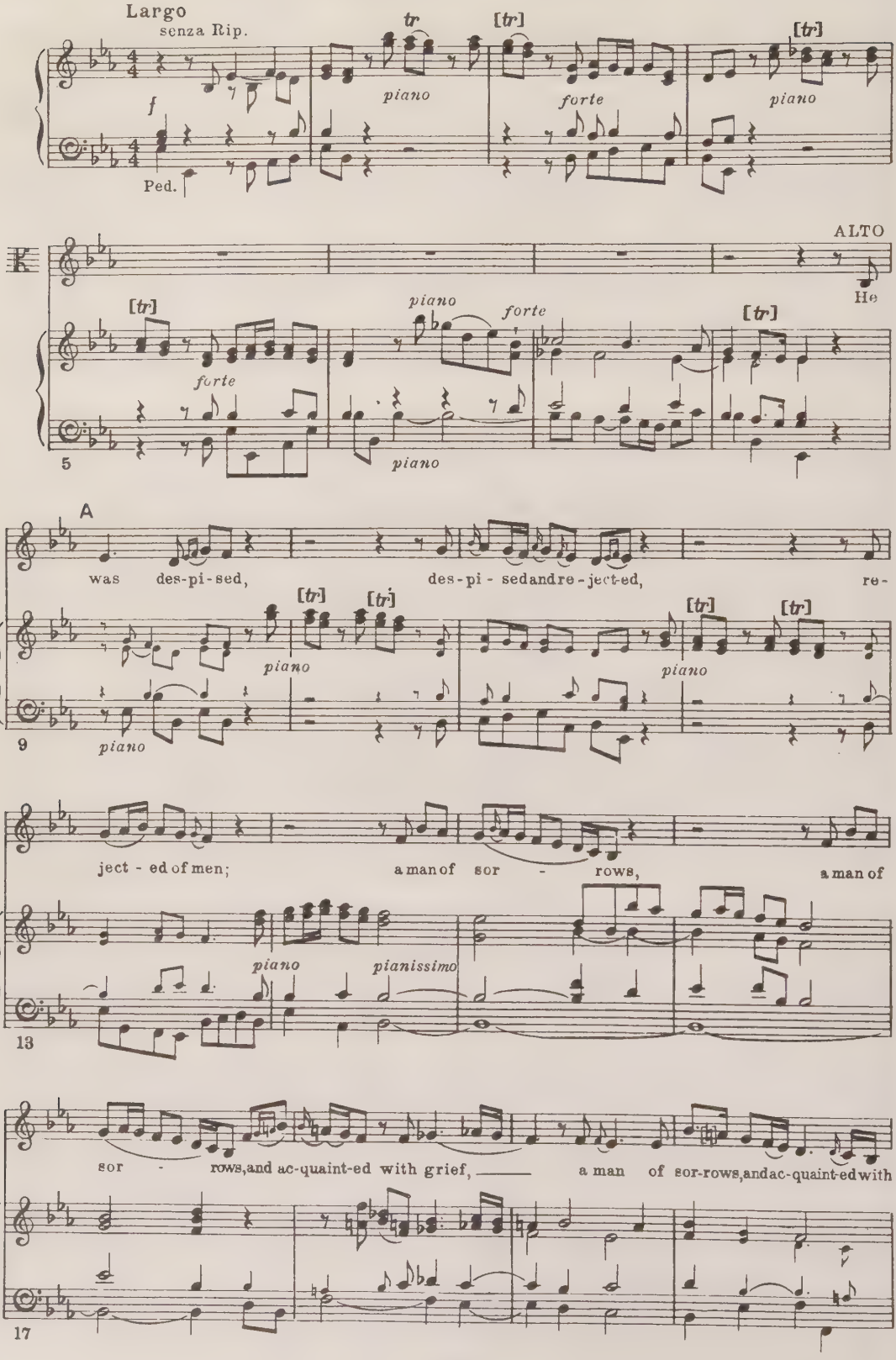

Largo
senza Rip.
Ped.
SOPRANO
Be-hold the Lamb of God, be-hold the Lamb of
ALTO
Be-hold the Lamb of God, be - hold the Lamb of God, the Lamb of God,
TENOR
Be - hold the Lamb of God, the Lamb of
BASS
Be-hold the Lamb of God, be-
con Rip.
God, that ta-keth, that ta - keth a-way the sin of the world,
that ta-keth a - way the sin of the world, be-
God, that ta - keth a-way the sin of the world, be-
hold the Lamb of God, that ta - keth a-way the sin of the world,

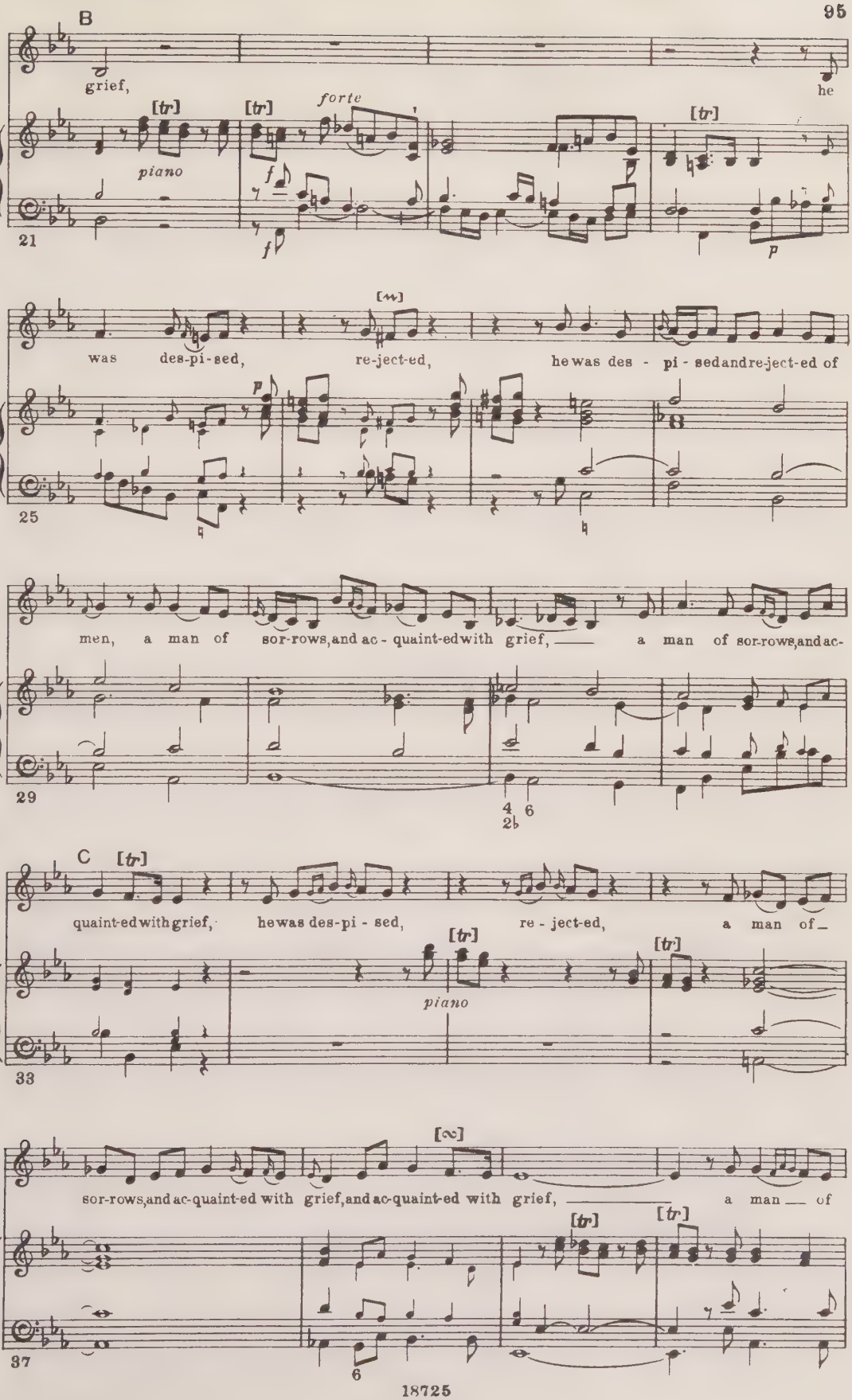

A
be-hold the Lamb of God, the Lamb of God, of God, the Lamb of God, that
hold the Lamb of God, the Lamb of God, be-hold the Lamb of God, the Lamb of God, that
hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God, that
be-hold the Lamb of God, that
10
ta - keth a-way the sin of the world, of the world, be-
ta - keth a-way the sin of the world, the sin of the world, be-
ta - keth a-way the sin of the world, the sin of the world, be-
13
6
B
hold the Lamb of God, be - hold the Lamb of God, that ta-keth a-way the sin of the world,
hold the Lamb of God, the Lamb of God, that ta - keth a - way the sin, the
hold the Lamb of God, the Lamb of God, that ta - keth a-way the
hold the Lamb of God, the Lamb of God, that ta - keth a - way the
16

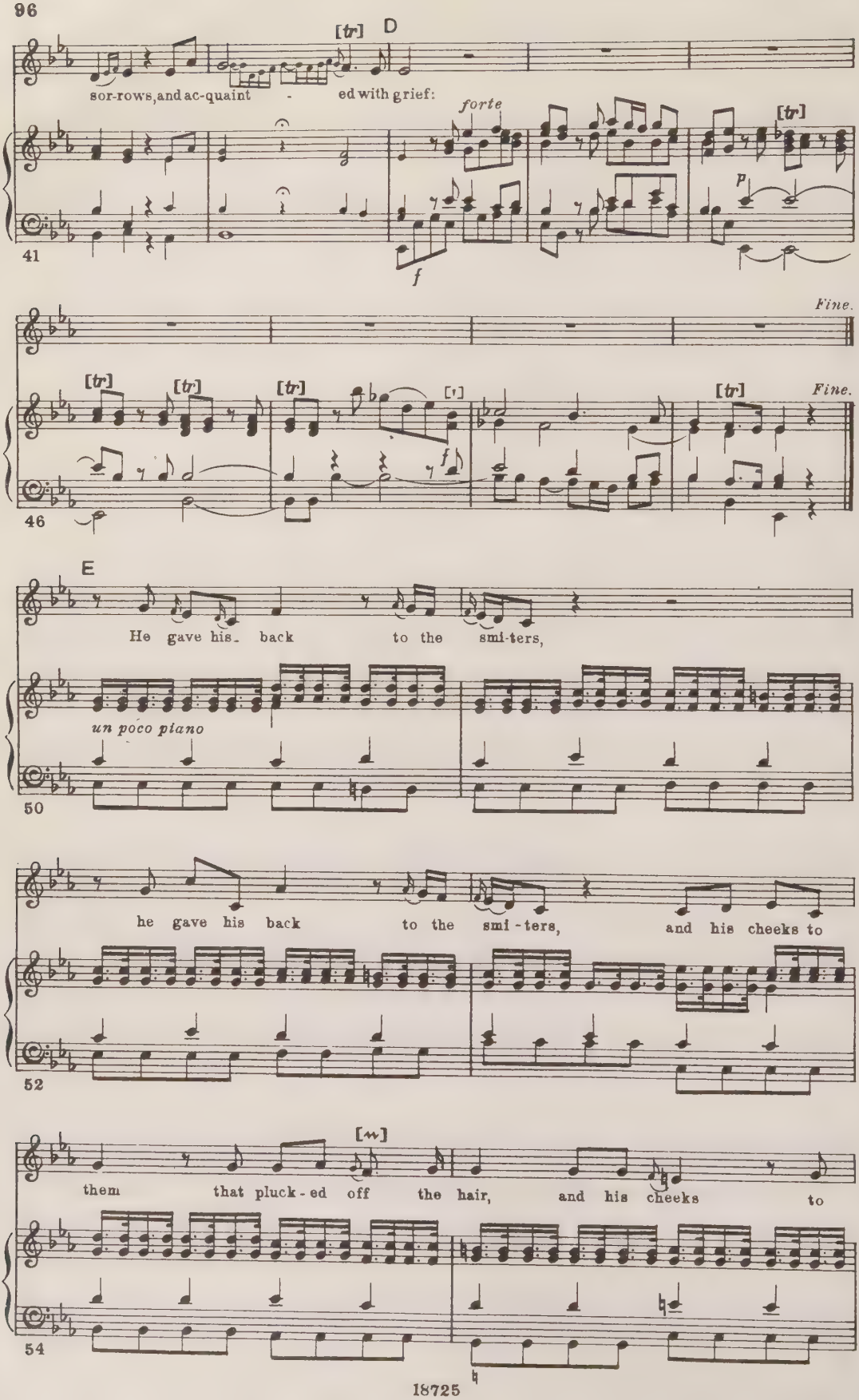

C
that ta-keth a - way the sin
sin of the world, the sin of the world, that ta - keth a - way the
sin of the world, the sin of the world, that ta - keth a-
sin of the world, the sin of the world, that ta - keth a-
C
20
of the world, the sin of the world, that ta - keth a-
sin, the sin of the world, the sin of the world, the sin of the world, that ta-keth a-
way the sin of the world, the sin of the world, the sin of the world, that ta-keth a-
way the sin of the world, the sin of the world, that ta-keth a-
24
way the sin of the world.
way the sin of the world.
way the sin of the world.
way the sin of the world.
[tr]
[tr]
[tr]
[tr]
[tr]
[tr]
28

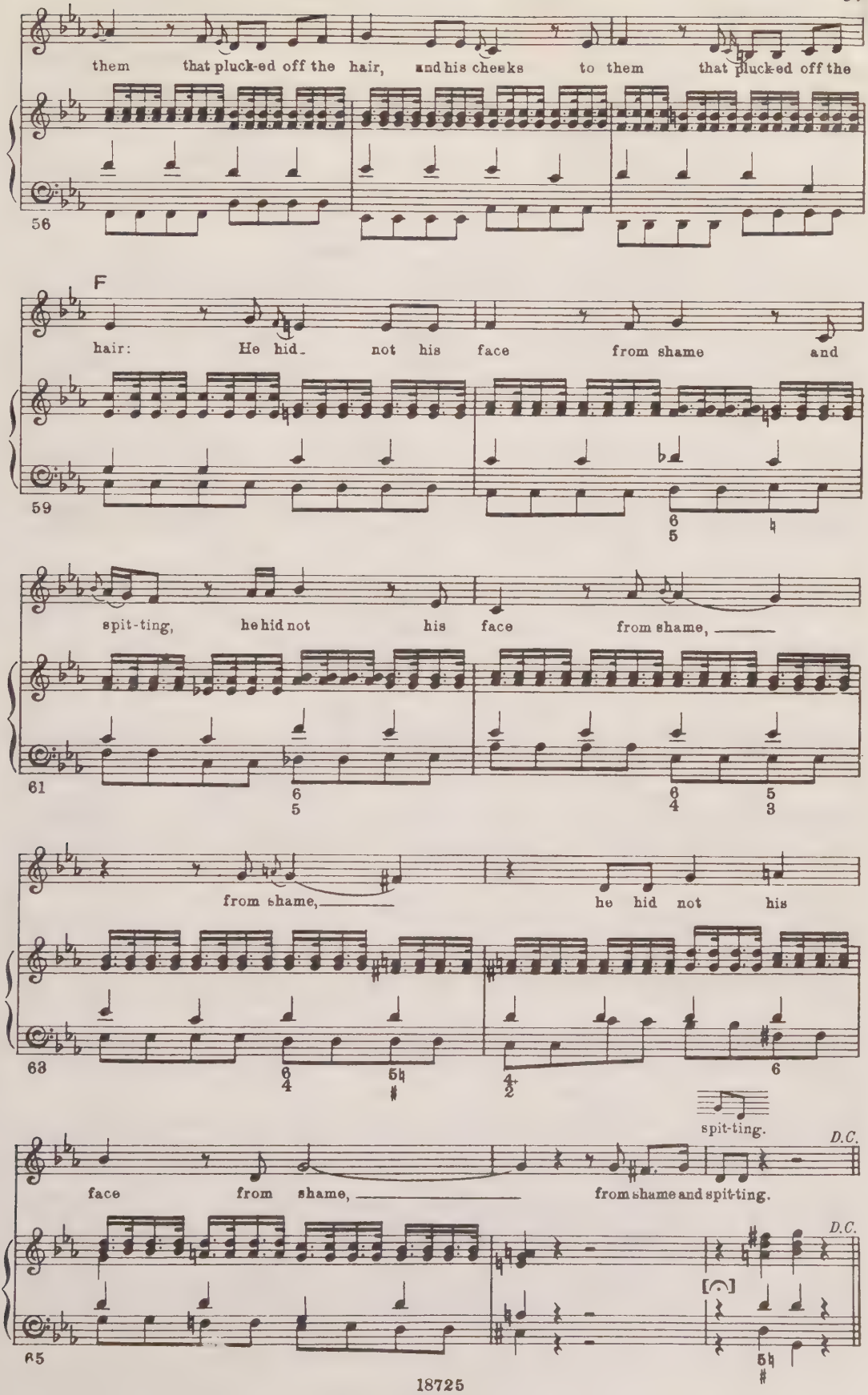
No. 23. Air.— HE WAS DESPISED

Isaiah liii, 3; 1,6



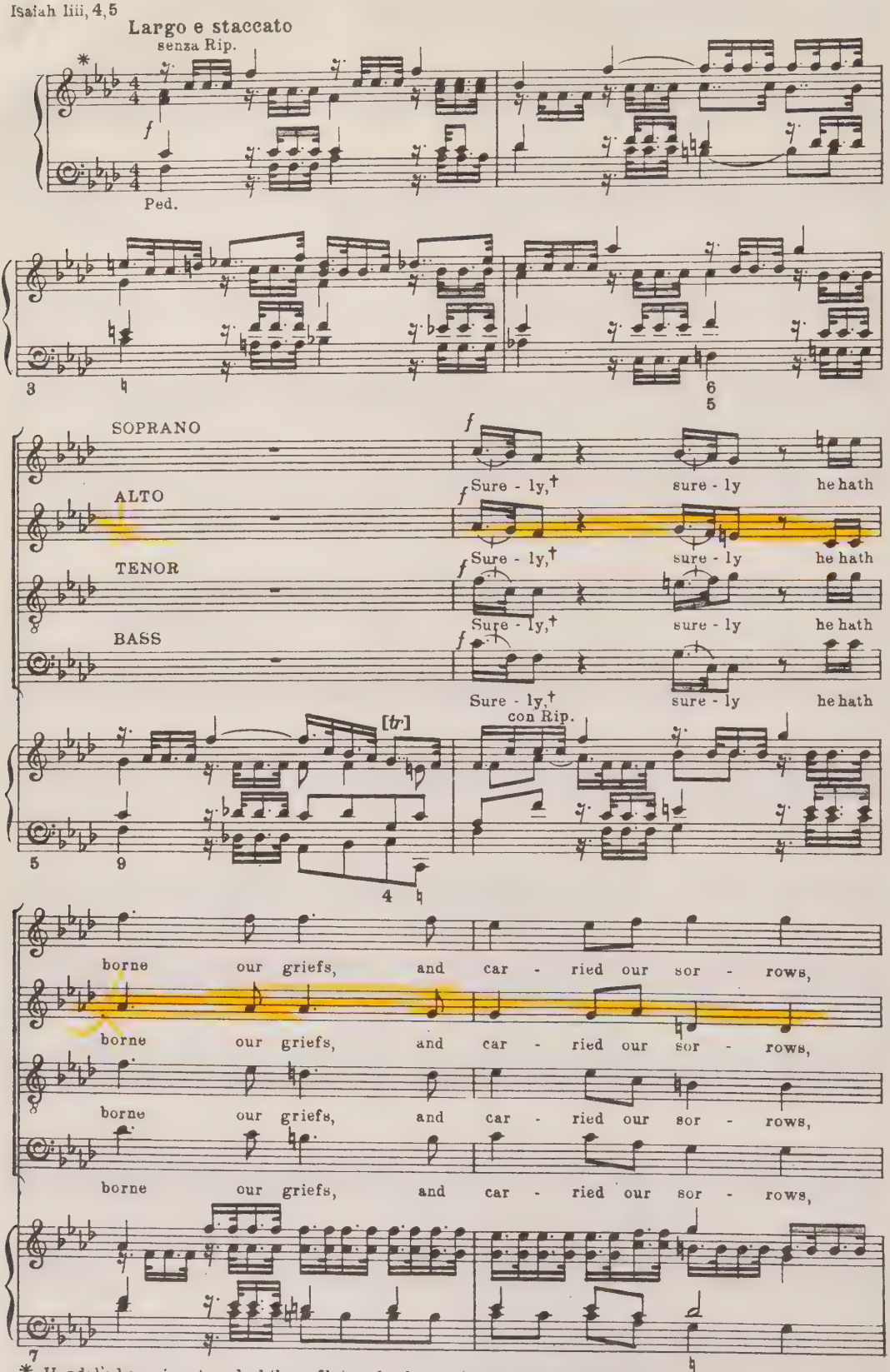

B
grief,
he
[tr]
[tr]
forte
piano
f
f
[tr]
p
21
[w]
was des-pi-sed, re-ject-ed, he was des - pi - sed and re-ject-ed of
p
25
men, a man of sor-rows, and ac - quaint-ed with grief, — a man of sor-rows, and ac-
29
4 6
2♭
C
[tr]
quaint-ed with grief, he was des-pi - sed, re - ject-ed, a man of —
[tr]
[tr]
piano
33
[∞]
sor-rows, and ac-quaint-ed with grief, and ac-quaint-ed with grief, — a man — of
[tr]
[tr]
37
6


[tr]
D
sor-rows, and ac-quaint - ed with grief:
forte
[tr]
p
f
41
Fine.
[tr]
[tr]
[tr]
[tr]
[tr]
Fine.
46
E
He gave his back to the smi-ters,
un poco piano
50
he gave his back to the smi-ters, and his cheeks to
52
[w]
them that pluck-ed off the hair, and his cheeks to
54


them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the
56
F
hair: He hid not his face from shame and
59
spit-ting, he hid not his face from shame,
61
from shame, he hid not his
63
spit-ting.
D.C.
face from shame, from shame and spit-ting.
D.C.
65

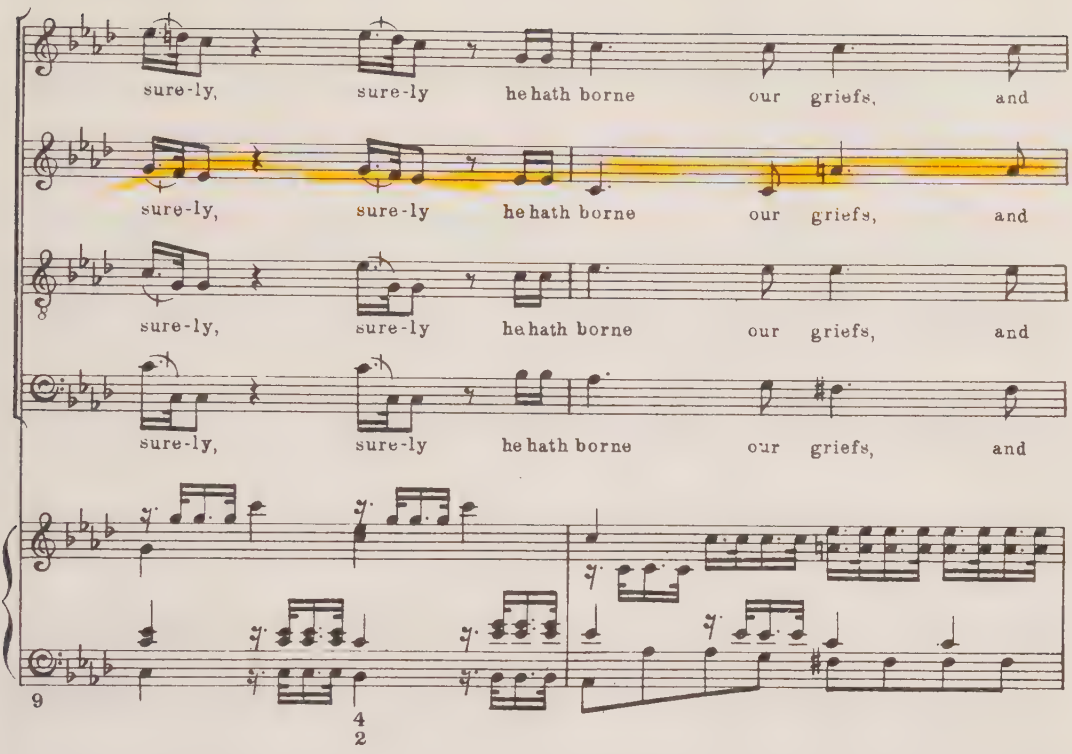
No. 24. Chorus.— SURELY HE HATH BORNE OUR GRIEFS

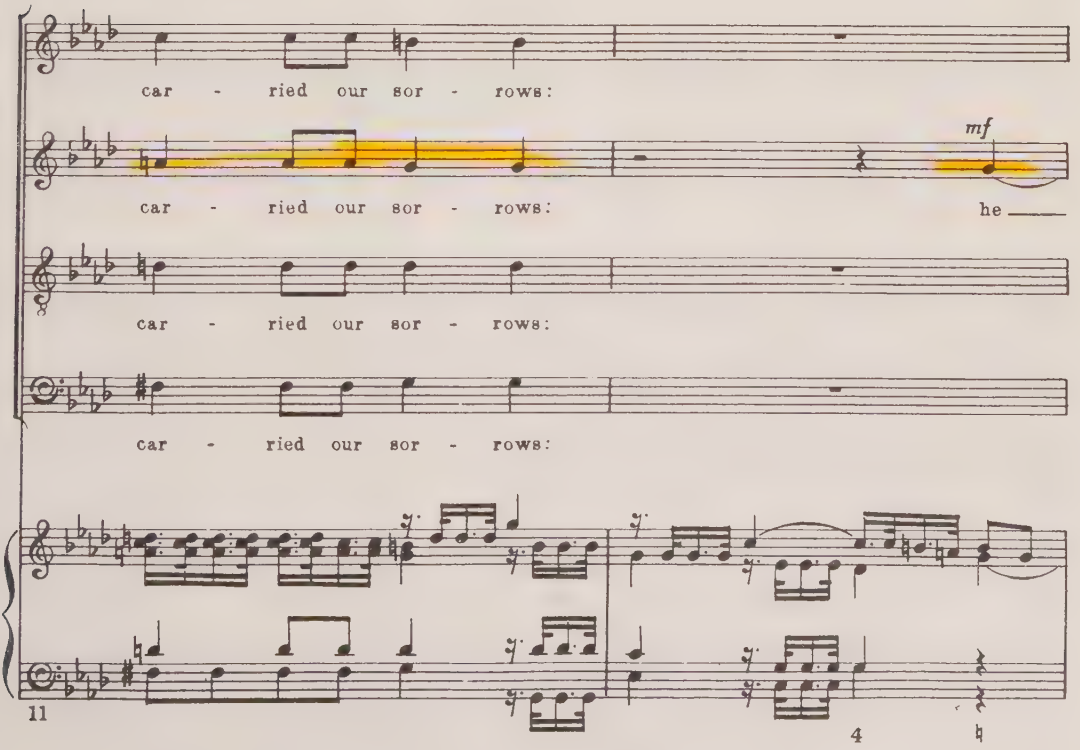
Isaiah liii, 4,5

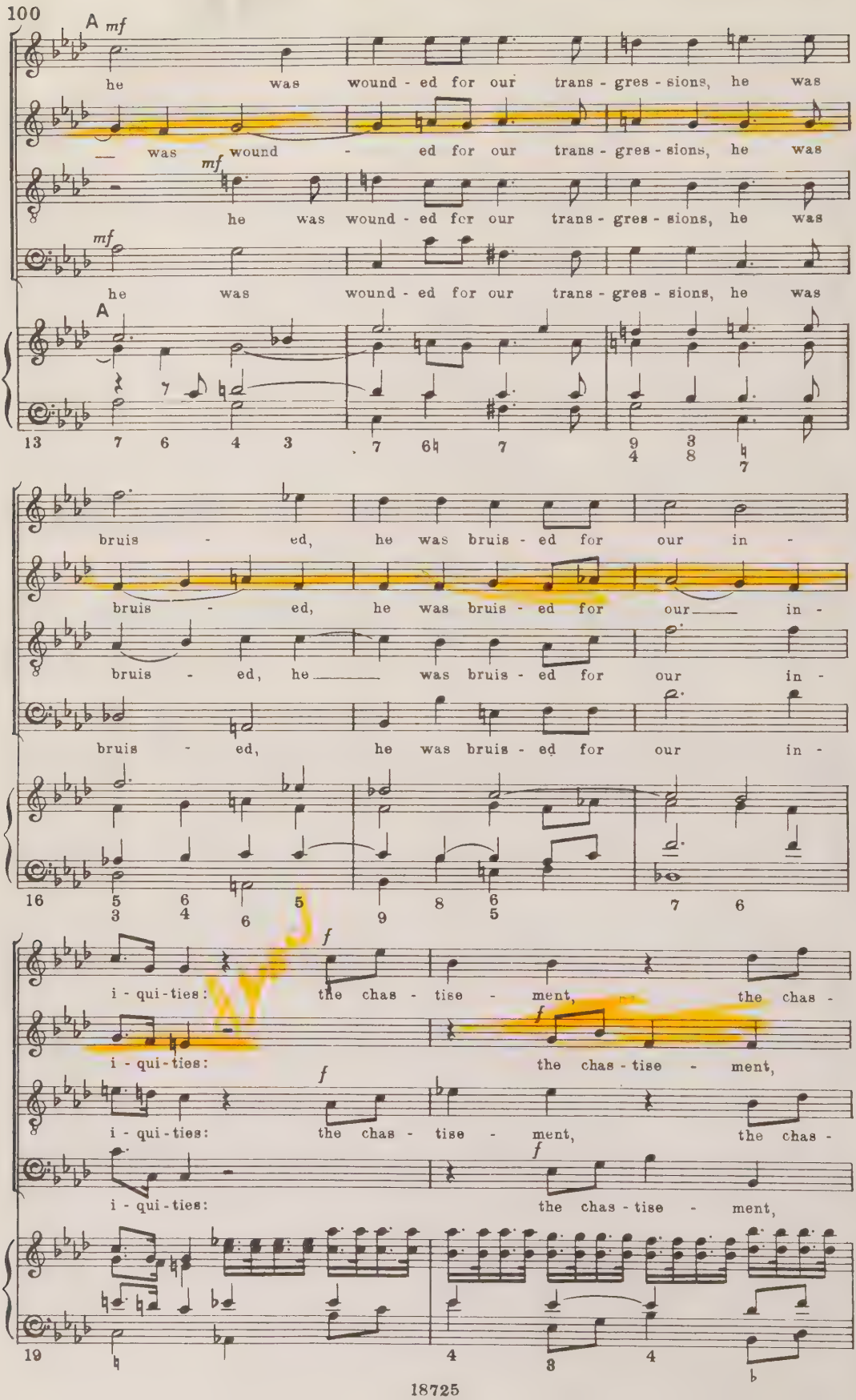


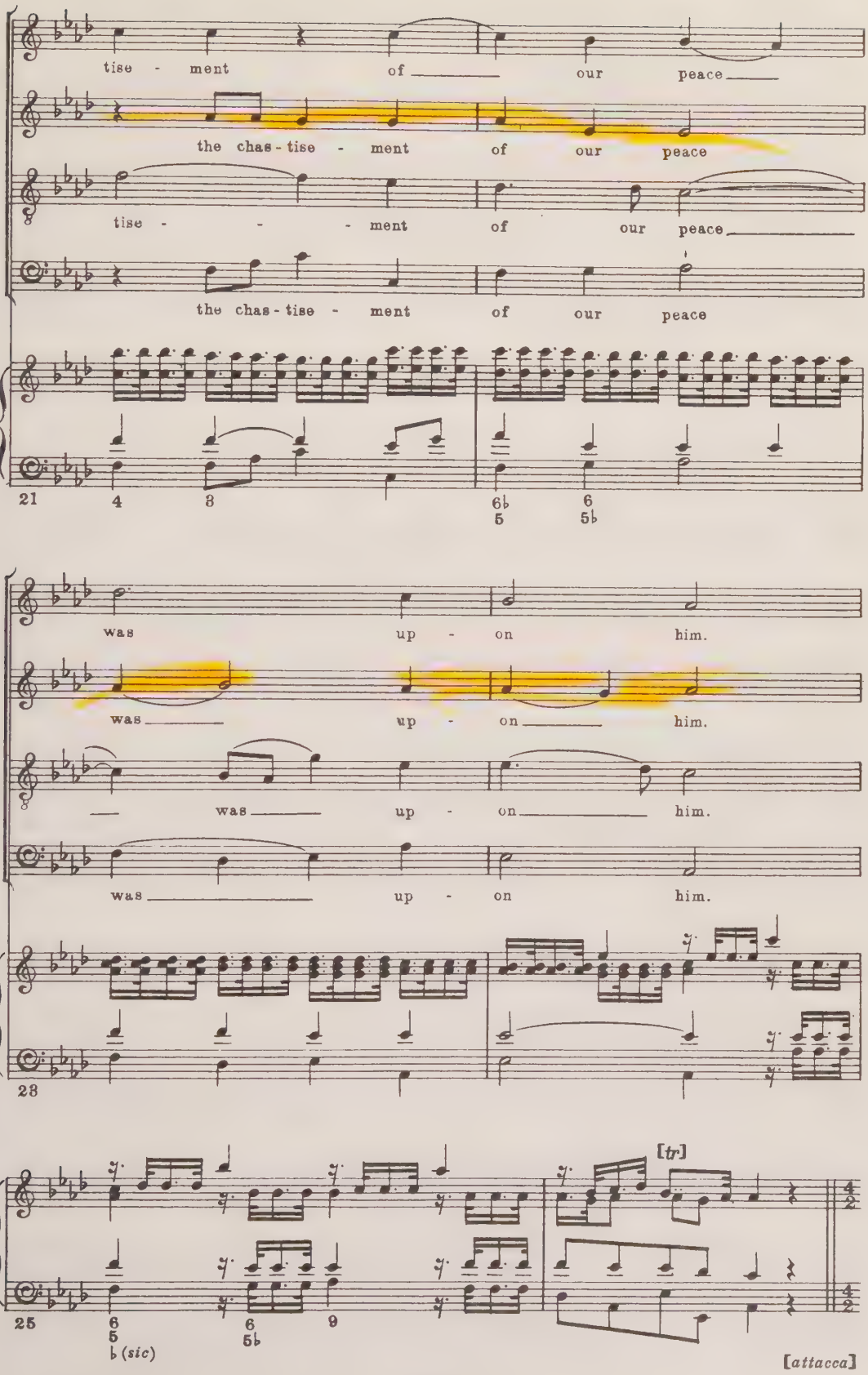
* Handel's key-signature had three flats only; he used accidentals for D flats.

† Handel set this as a word of three syllables: Sur-e-ly.


sure-ly, sure-ly he hath borne our griefs, and
sure-ly, sure-ly he hath borne our griefs, and
sure-ly, sure-ly he hath borne our griefs, and
sure-ly, sure-ly he hath borne our griefs, and
9
4
2

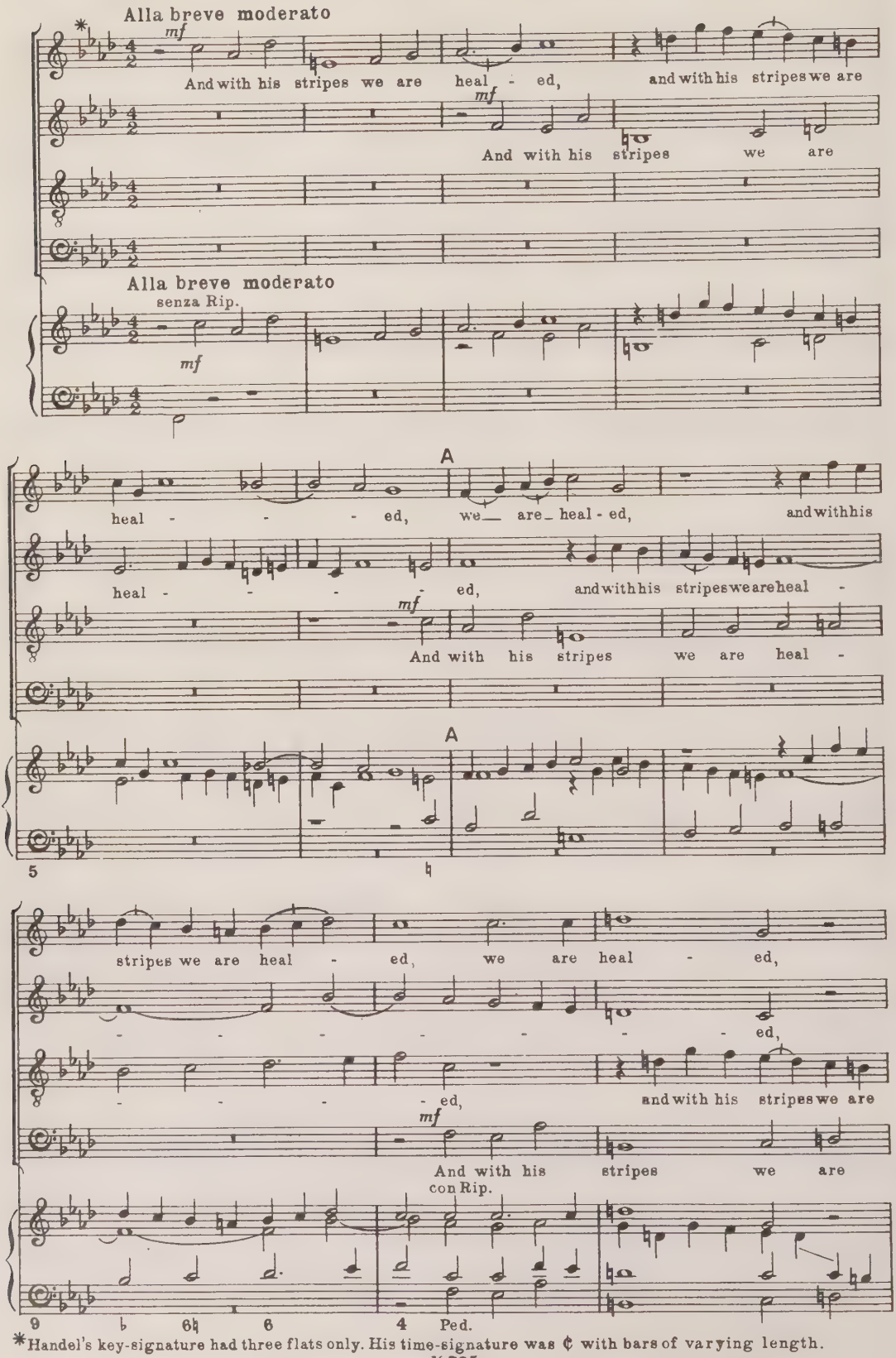

car - ried our sor - rows:
car - ried our sor - rows:
mf
he
car - ried our sor - rows:
car - ried our sor - rows:
11
4


100
A
mf
he was wound - ed for our trans - gres - sions, he was
— was wound - ed for our trans - gres - sions, he was
mf
he was wound - ed for our trans - gres - sions, he was
mf
he was wound - ed for our trans - gres - sions, he was
A
bruis - ed, he was bruis - ed for our in -
bruis - ed, he was bruis - ed for our — in -
bruis - ed, he — was bruis - ed for our in -
bruis - ed, he was bruis - ed for our in -
f
i - qui - ties: the chas - tise - ment, the chas -
f
i - qui - ties: the chas - tise - ment,
f
i - qui - ties: the chas - tise - ment, the chas -
f
i - qui - ties: the chas - tise - ment,

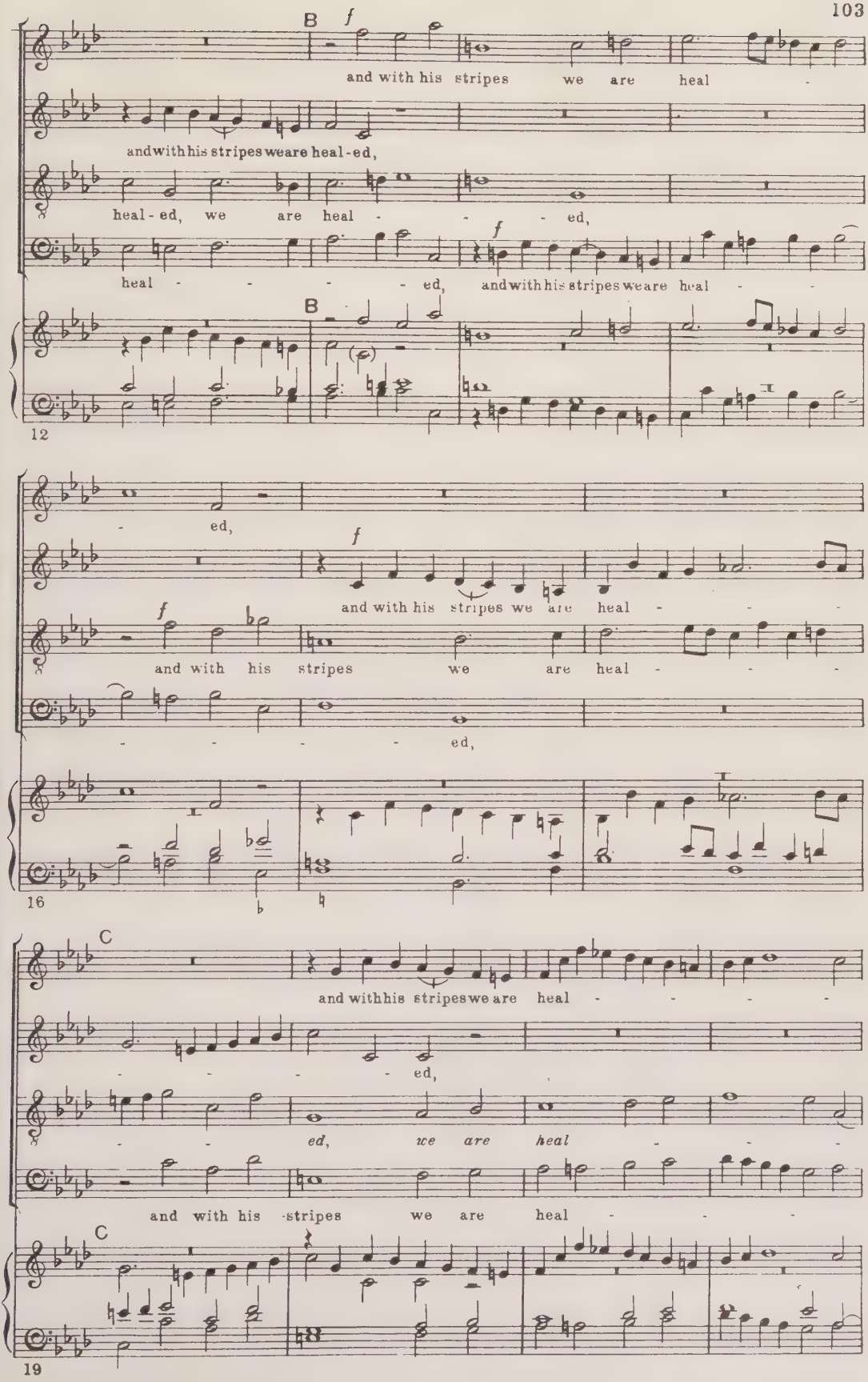

tise - ment of our peace
the chas-tise - ment of our peace
tise - - - ment of our peace
the chas-tise - ment of our peace
21
4
3
6♭
5
6
5♭
was up - on him.
was up - on him.
was up - on him.
was up - on him.
23
[tr]
25
6
5
♭ (sic)
6
5♭
9
4
2
4
2
[attacca]

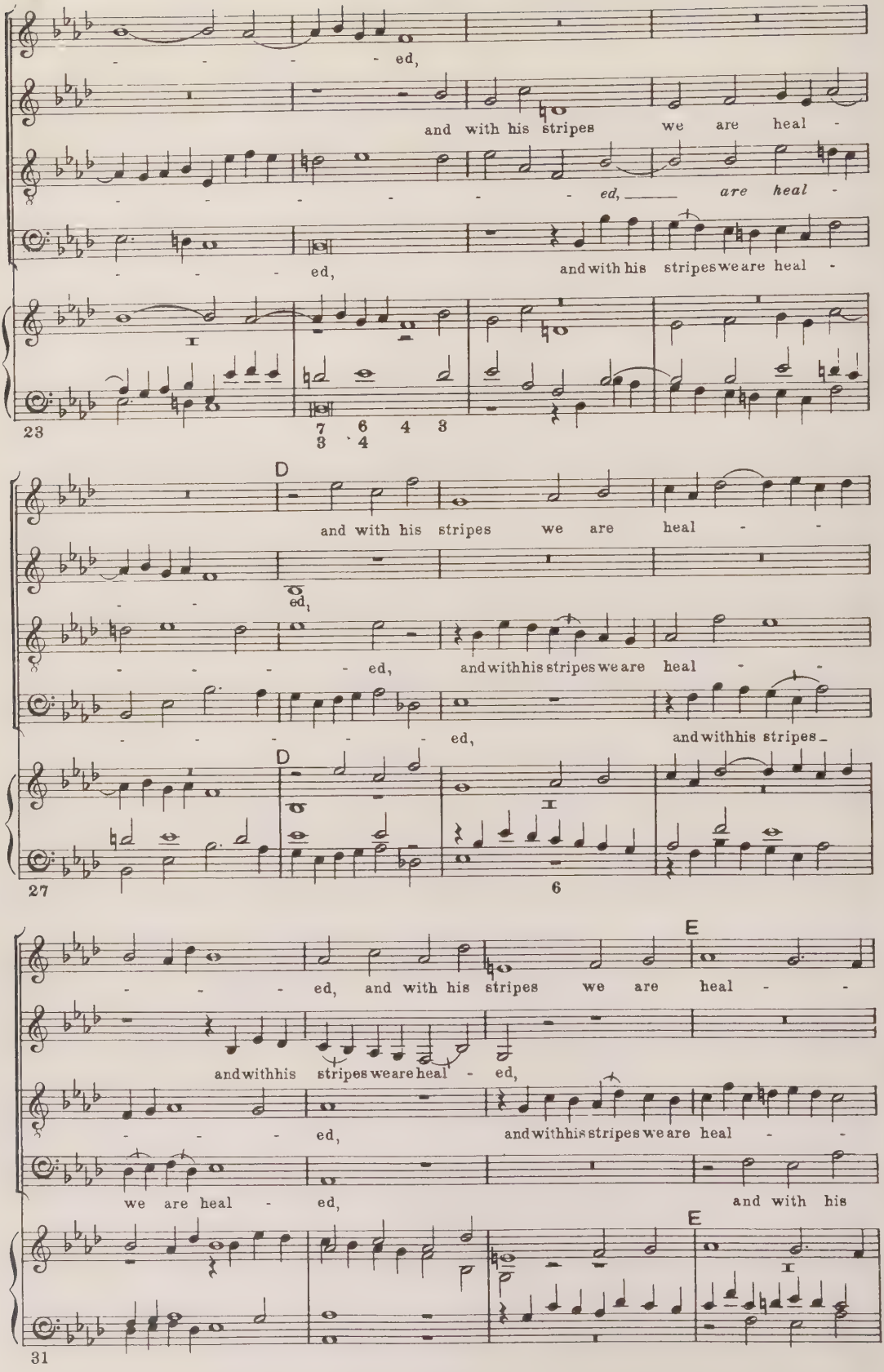
No. 25. Chorus.— AND WITH HIS STRIPES WE ARE HEALED

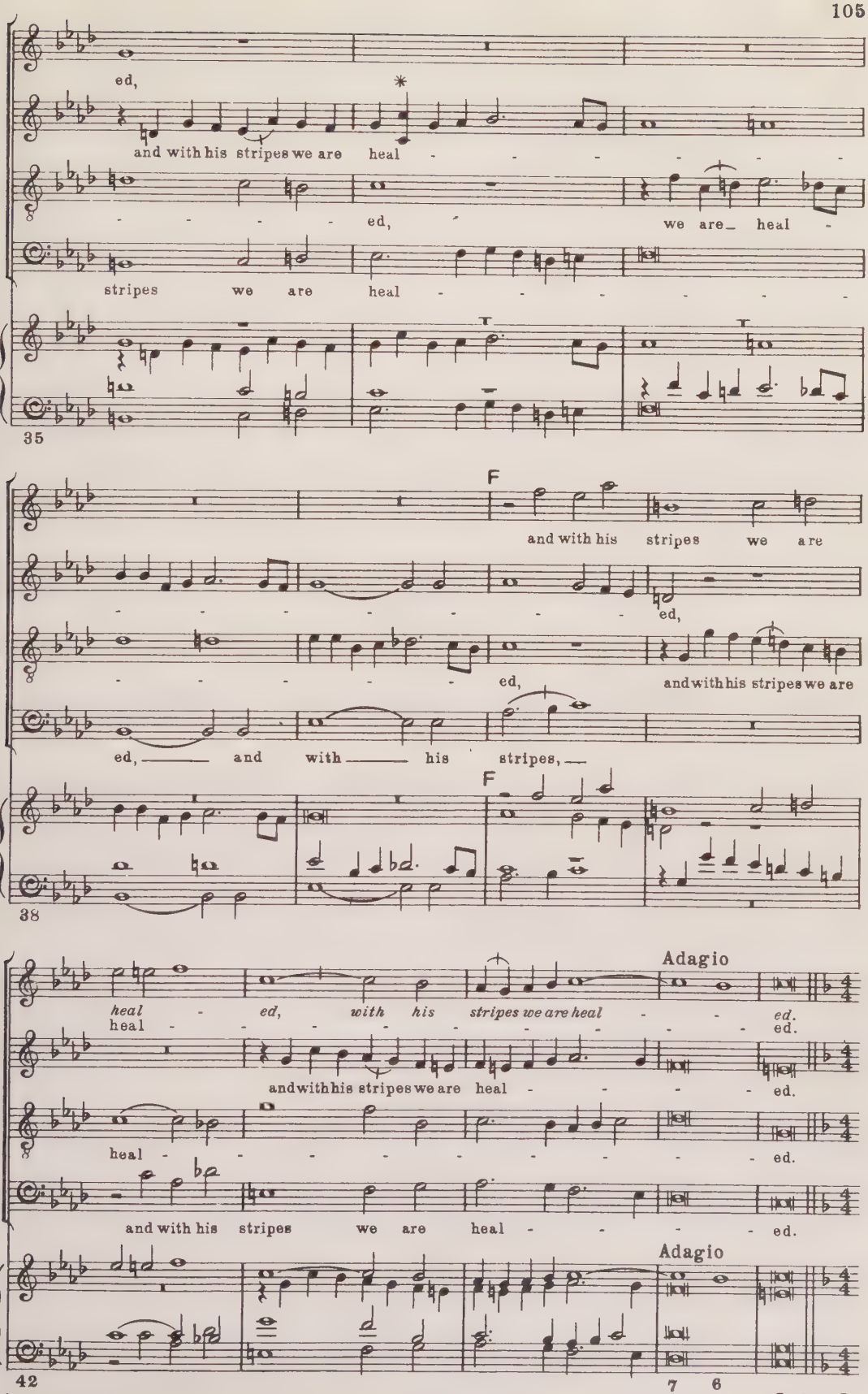
Isaiah liii, 5


Alla breve moderato
mf
And with his stripes we are heal - ed, and with his stripes we are
mf
And with his stripes we are
Alla breve moderato
senza Rip.
mf
A
heal - - - - ed, we_ are_ heal - ed, and with his
heal - - - - ed, and with his stripes we are heal -
mf
And with his stripes we are heal -
A
5
stripes we are heal - ed, we are heal - ed,
- - - - - - - ed,
- - - - ed, and with his stripes we are
mf
And with his stripes we are
con Rip.
9 ♭ 6♮ 6 4 Ped.

*Handel's key-signature had three flats only. His time-signature was ¢ with bars of varying length.


B
f
and with his stripes we are heal -
and with his stripes we are heal-ed,
heal - ed, we are heal - - ed,
heal - - - - ed, and with his stripes we are heal -
B
12
- ed,
f
and with his stripes we are heal -
f
and with his stripes we are heal -
- - - - ed,
16
C
and with his stripes we are heal -
- - - - ed,
- - ed, we are heal -
and with his stripes we are heal -
C
19

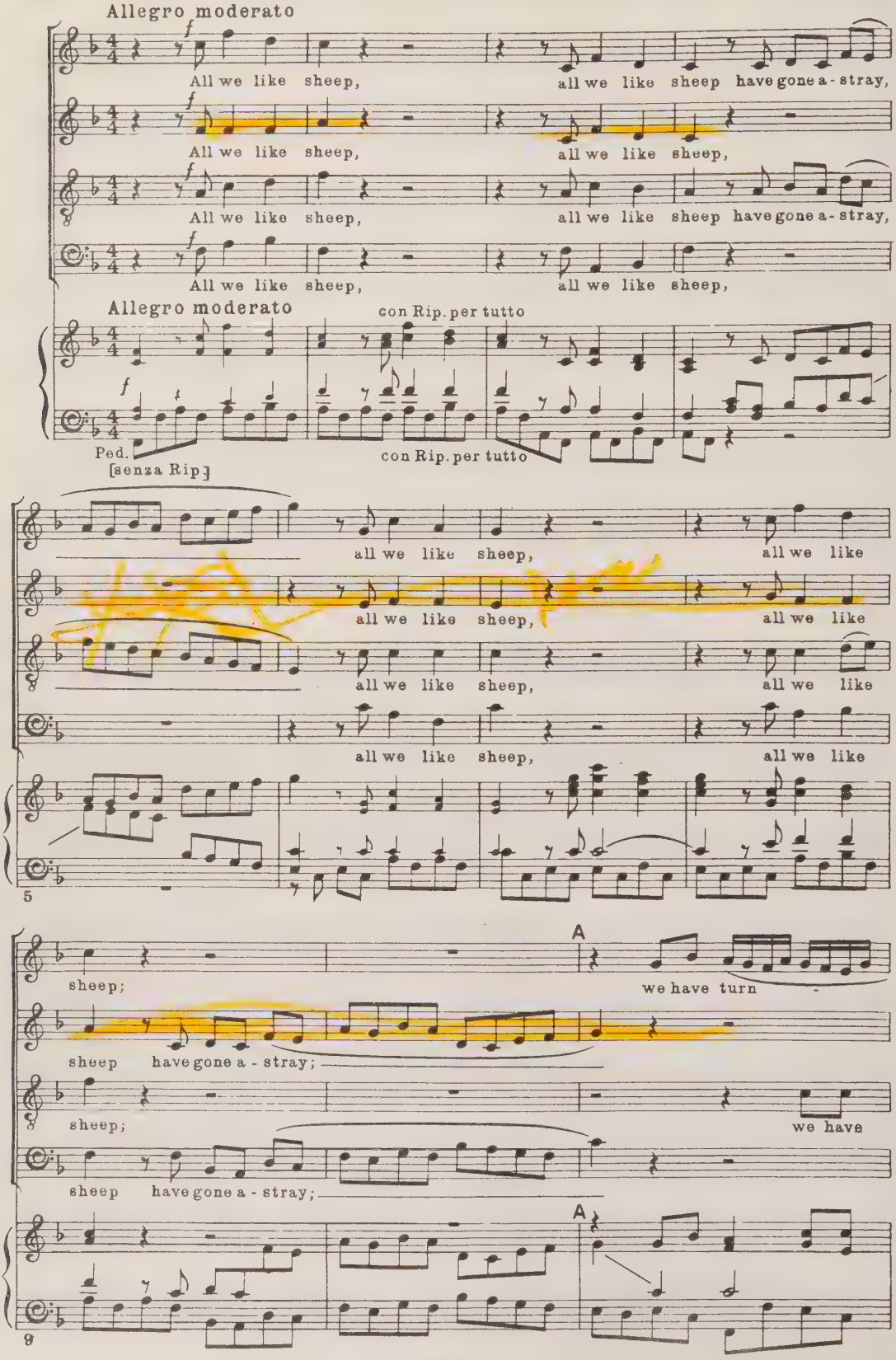

ed,
and with his stripes we are heal -
ed, are heal -
ed, and with his stripes we are heal -
23
7 6 4 3
3 4
D
and with his stripes we are heal -
ed,
ed, and with his stripes we are heal -
ed, and with his stripes
D
27
6
E
ed, and with his stripes we are heal -
and with his stripes we are heal - ed,
ed, and with his stripes we are heal -
we are heal - ed, and with his
E
31

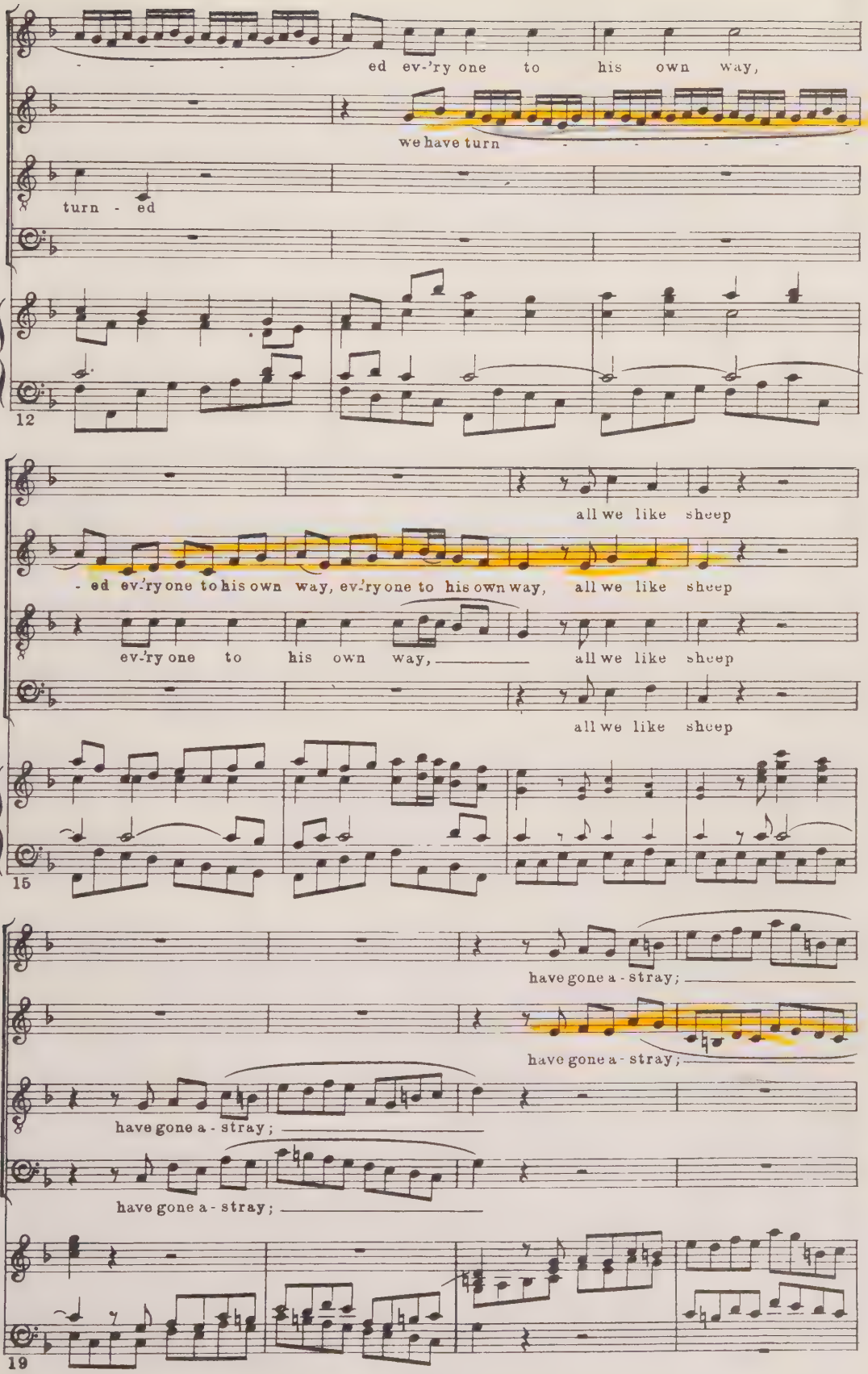

ed,
and with his stripes we are heal - - - - - - - -
- - - - - ed, we are heal -
stripes we are heal - - - - - - -
35
F
and with his stripes we are
- - - - - - - - ed,
- - - - - - - ed, and with his stripes we are
ed, and with his stripes,
F
38
Adagio
heal - ed, with his stripes we are heal - - - ed.
heal - - - - - - - - - - ed.
and with his stripes we are heal - - - - ed.
heal - - - - - - - - - ed.
and with his stripes we are heal - - - - ed.
Adagio
42
7 6
[attacca]

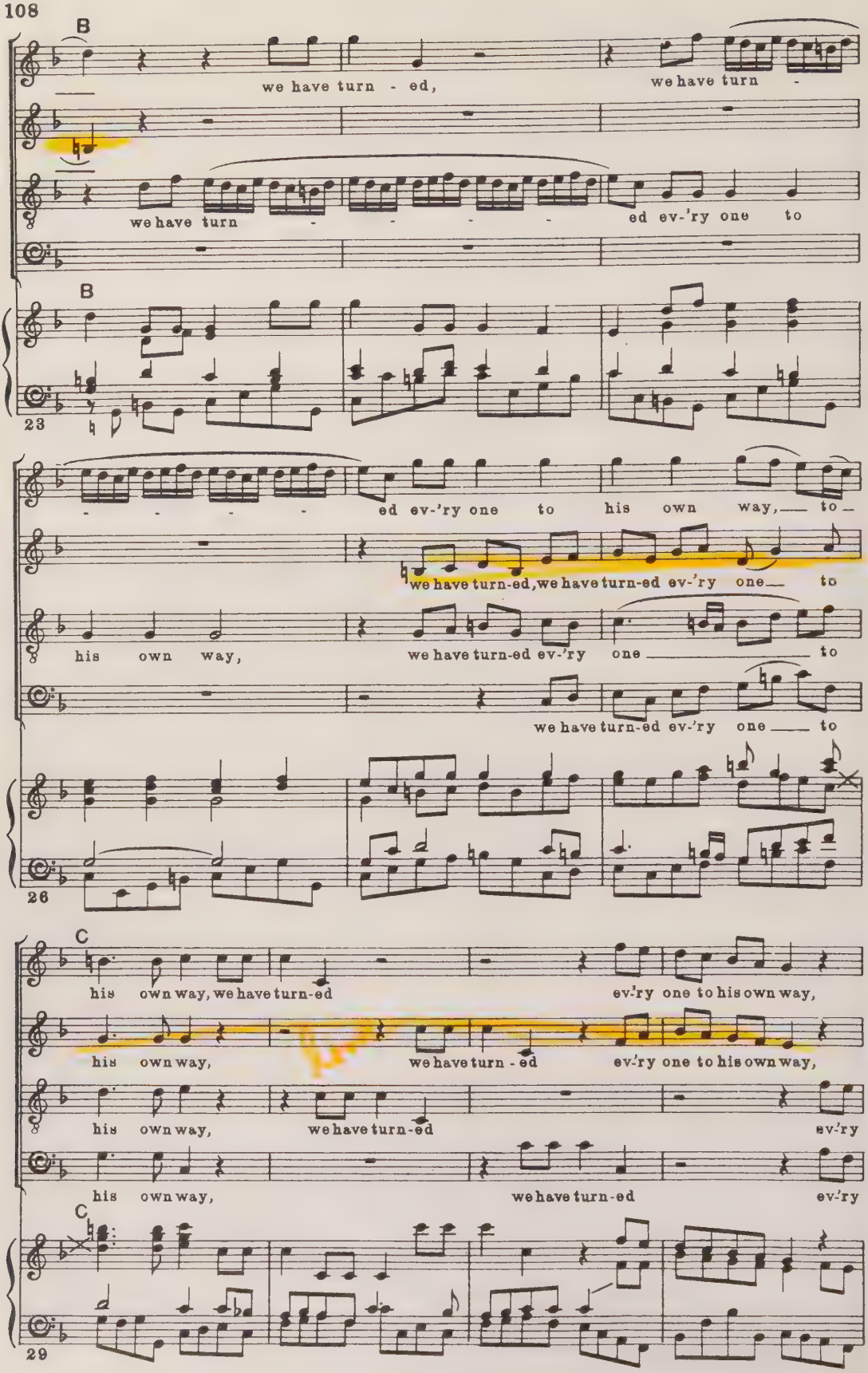
*Bar 36. Handel himself wrote both notes.

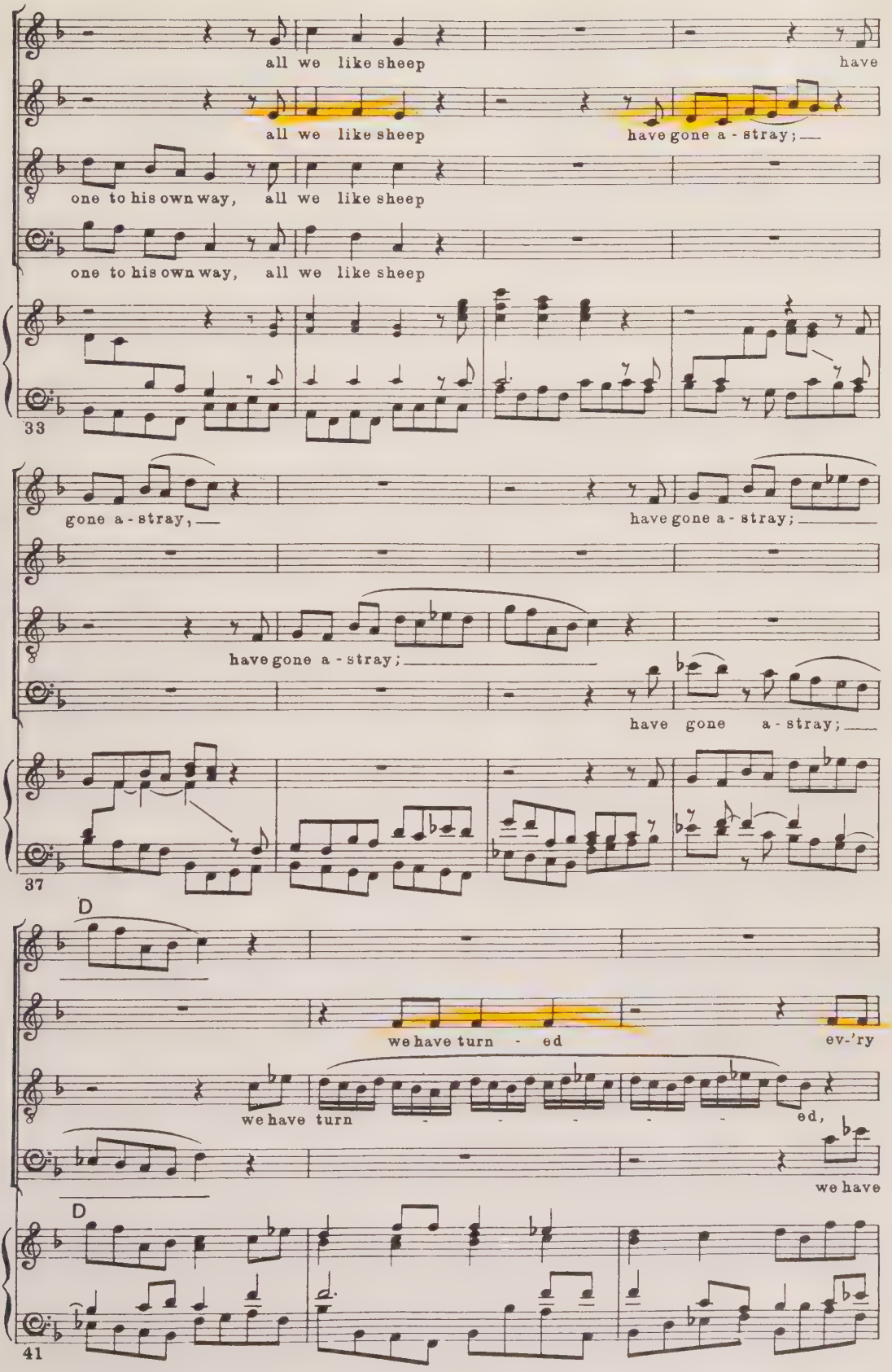
No. 26. Chorus.— ALL WE LIKE SHEEP HAVE GONE ASTRAY

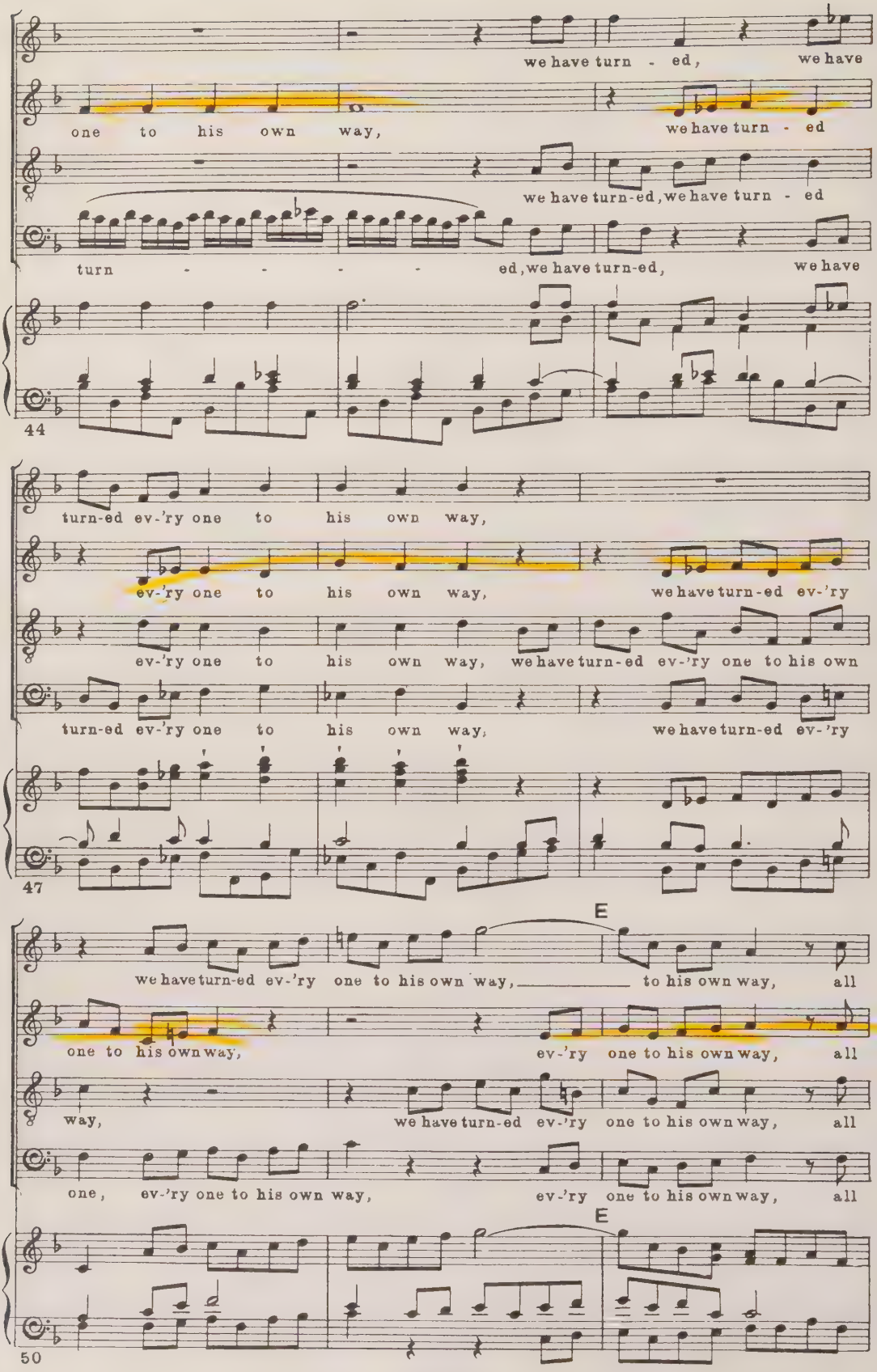
Isaiah liii, 6

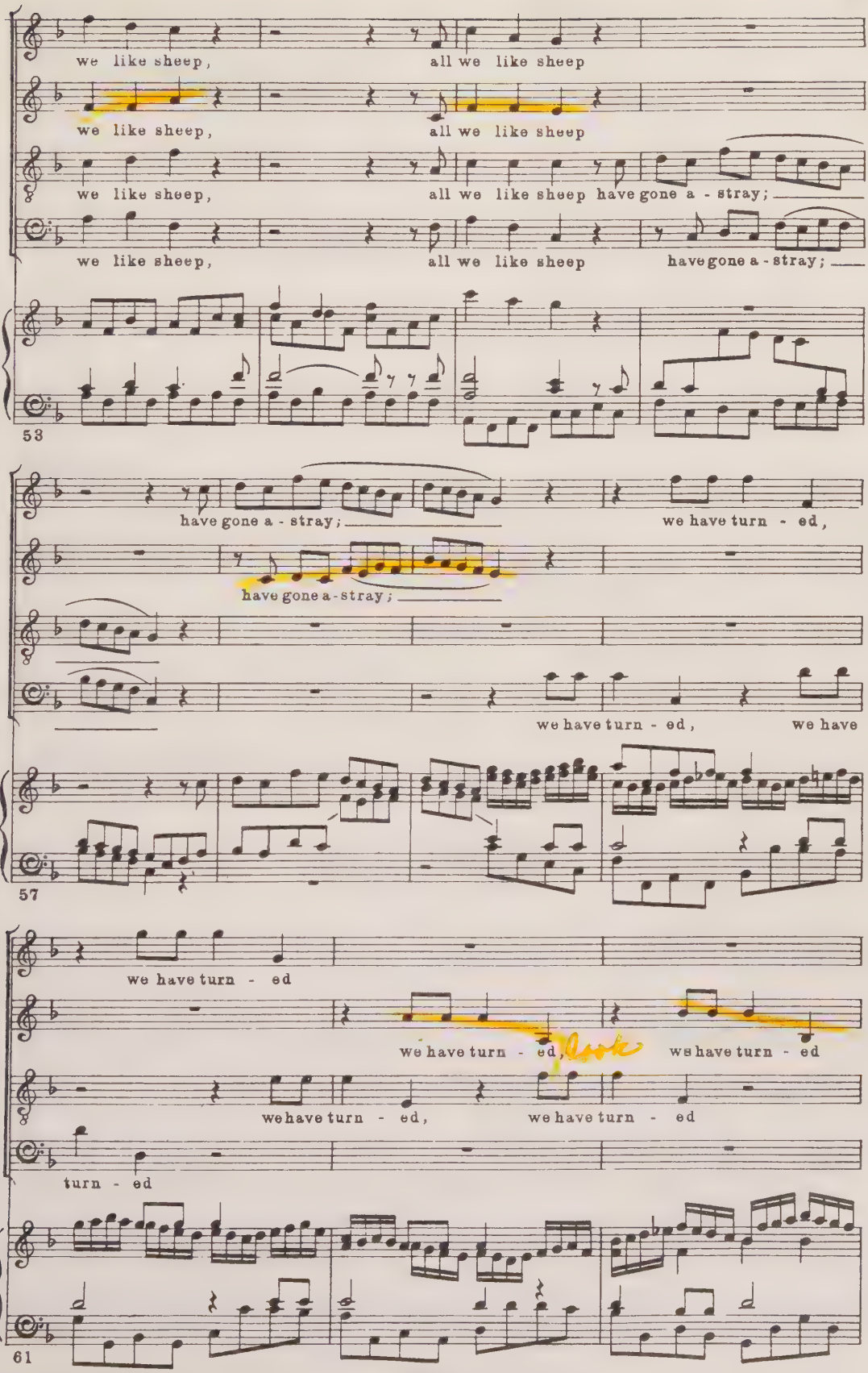


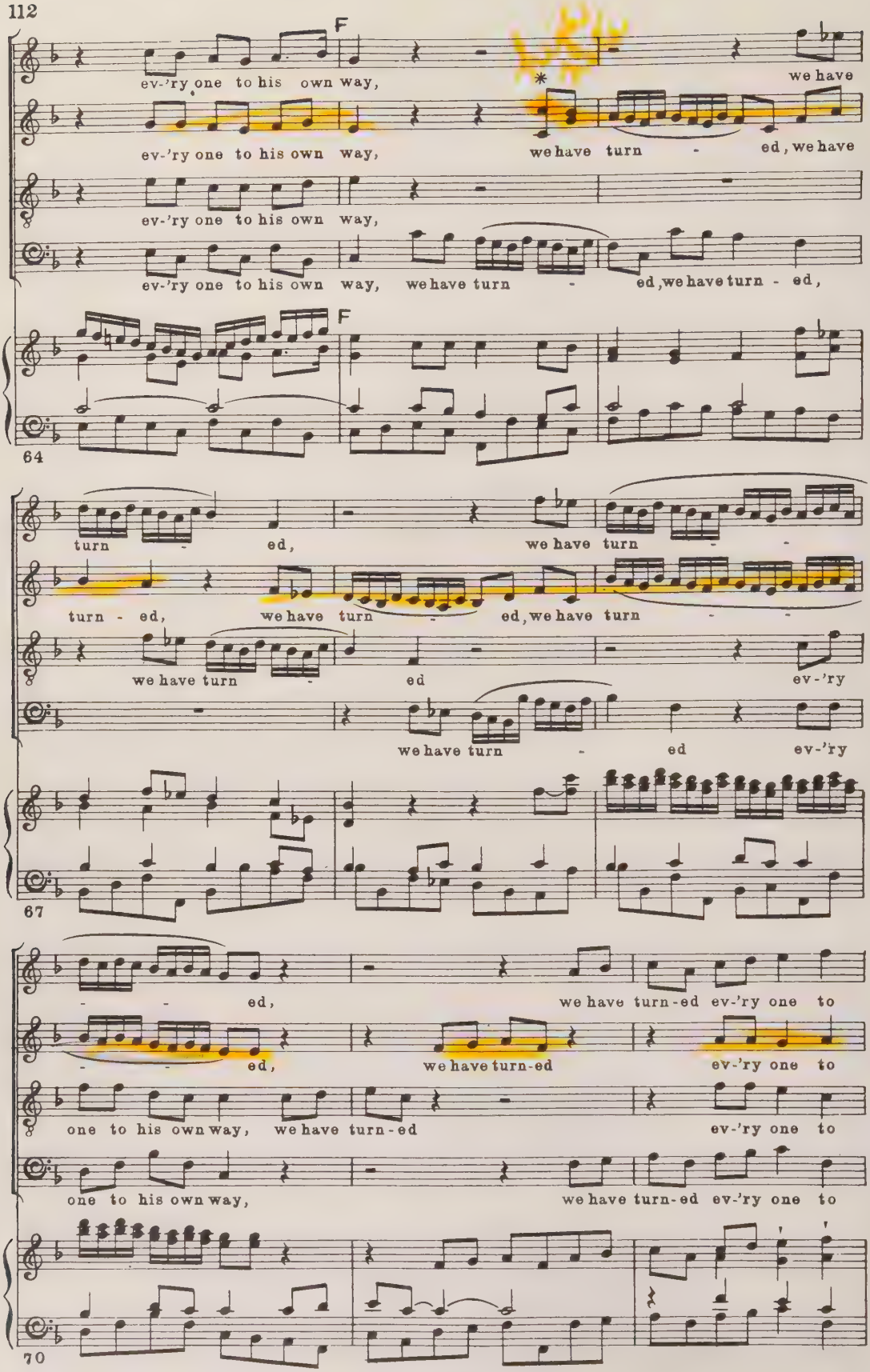

ed ev-'ry one to his own way,
we have turn - - - - - -
turn - ed
12
all we like sheep
- ed ev-'ry one to his own way, ev-'ry one to his own way, all we like sheep
ev-'ry one to his own way, all we like sheep
all we like sheep
15
have gone a - stray;
have gone a - stray;
have gone a - stray;
have gone a - stray;
19


B
we have turn - ed,
we have turn -
we have turn - - - - - ed ev-'ry one to
B
23
- - - - - ed ev-'ry one to his own way, to
we have turn-ed, we have turn-ed ev-'ry one to
his own way, we have turn-ed ev-'ry one to
we have turn-ed ev-'ry one to
26
C
his own way, we have turn-ed ev-'ry one to his own way,
his own way, we have turn - ed ev-'ry one to his own way,
his own way, we have turn-ed ev-'ry
his own way, we have turn-ed ev-'ry
C
29

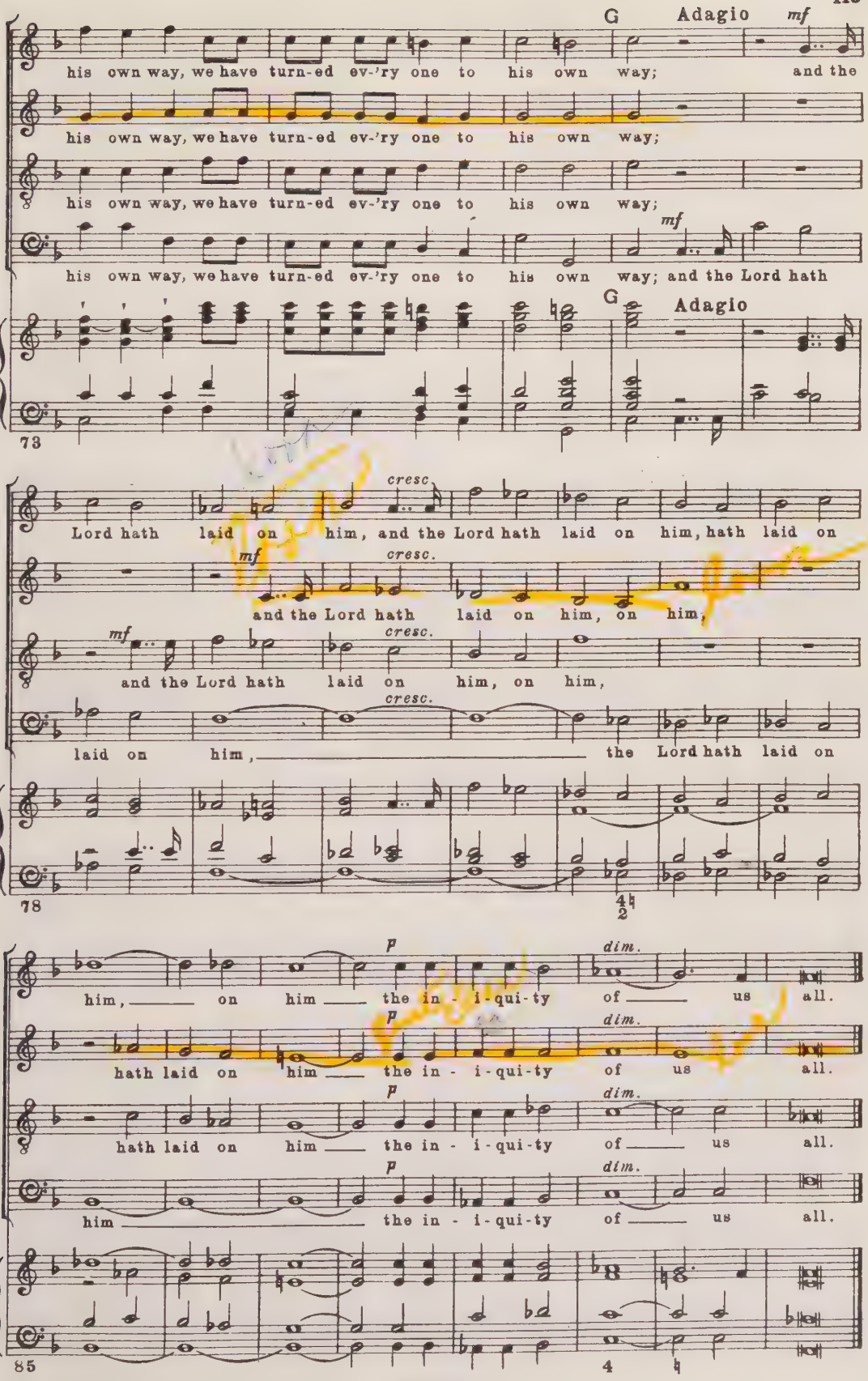

all we like sheep
have
all we like sheep
have gone a - stray;
one to his own way, all we like sheep
one to his own way, all we like sheep
33
gone a - stray;
have gone a - stray;
have gone a - stray;
have gone a - stray;
37
D
we have turn - ed
ev-'ry
we have turn - - - - - - ed,
we have
D
41


we have turn - ed, we have
one to his own way, we have turn - ed
we have turn-ed, we have turn - ed
turn - - - - ed, we have turn-ed, we have
44
turn-ed ev-'ry one to his own way,
ev-'ry one to his own way, we have turn-ed ev-'ry
ev-'ry one to his own way, we have turn-ed ev-'ry one to his own
turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry
47
E
we have turn-ed ev-'ry one to his own way, to his own way, all
one to his own way, ev-'ry one to his own way, all
way, we have turn-ed ev-'ry one to his own way, all
one, ev-'ry one to his own way, ev-'ry one to his own way, all
E
50


we like sheep, all we like sheep
we like sheep, all we like sheep
we like sheep, all we like sheep have gone a - stray;
we like sheep, all we like sheep have gone a - stray;
53
have gone a - stray;
we have turn - ed,
have gone a - stray;
we have turn - ed, we have
57
we have turn - ed
we have turn - ed, look
we have turn - ed
we have turn - ed, we have turn - ed
turn - ed
61

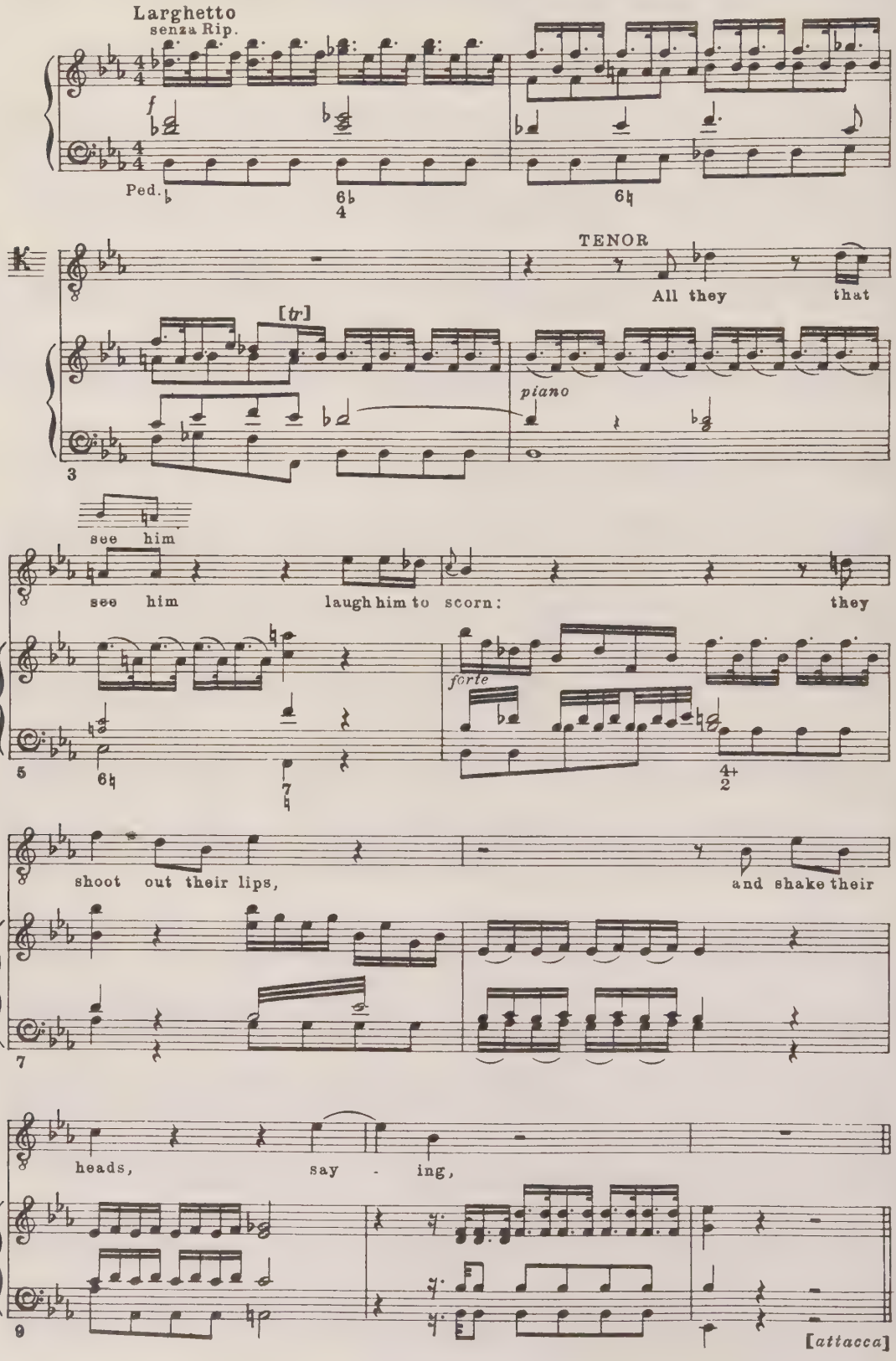

F
ev-'ry one to his own way,
we have
ev-'ry one to his own way, we have turn - ed, we have
ev-'ry one to his own way,
ev-'ry one to his own way, we have turn - ed, we have turn - ed,
F
64
turn - ed, we have turn - -
turn - ed, we have turn - ed, we have turn - -
we have turn - ed ev-'ry
we have turn - ed ev-'ry
67
- - ed, we have turn-ed ev-'ry one to
- - ed, we have turn-ed ev-'ry one to
one to his own way, we have turn-ed ev-'ry one to
one to his own way, we have turn-ed ev-'ry one to
70

*Bar 65. Handel himself wrote both notes.

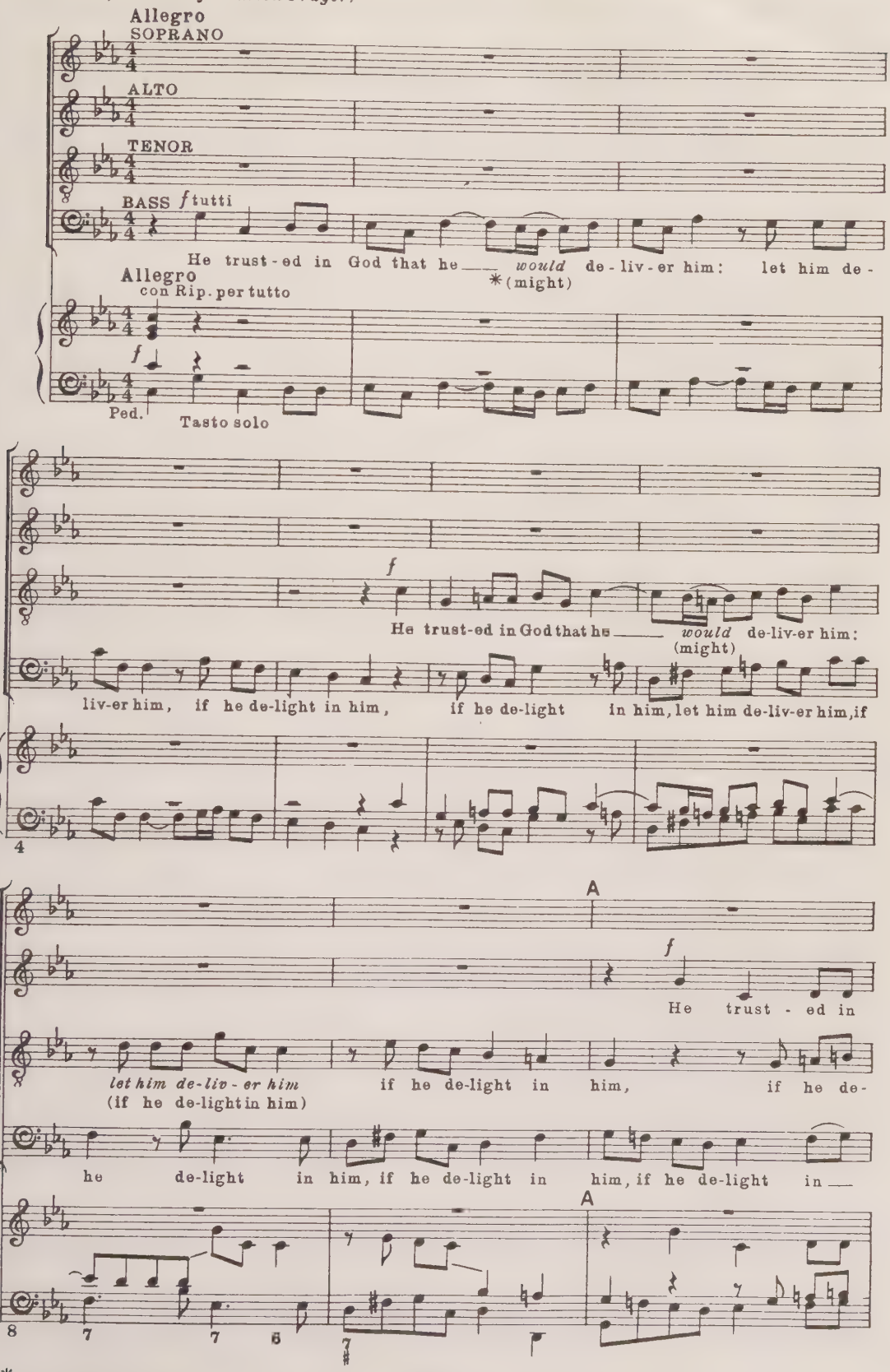

G Adagio
mf
his own way, we have turn-ed ev-'ry one to his own way; and the
his own way, we have turn-ed ev-'ry one to his own way;
his own way, we have turn-ed ev-'ry one to his own way;
mf
his own way, we have turn-ed ev-'ry one to his own way; and the Lord hath
G Adagio
73
cresc.
Lord hath laid on him, and the Lord hath laid on him, hath laid on
mf
cresc.
and the Lord hath laid on him, on him,
mf
cresc.
and the Lord hath laid on him, on him,
cresc.
laid on him, the Lord hath laid on
78
p
dim.
him, on him the in - i-qui-ty of us all.
p
dim.
hath laid on him the in - i-qui-ty of us all.
p
dim.
hath laid on him the in - i-qui-ty of us all.
p
dim.
him the in - i-qui-ty of us all.
85

No. 27. Recitative.—ALL THEY THAT SEE HIM LAUGH HIM TO SCORN

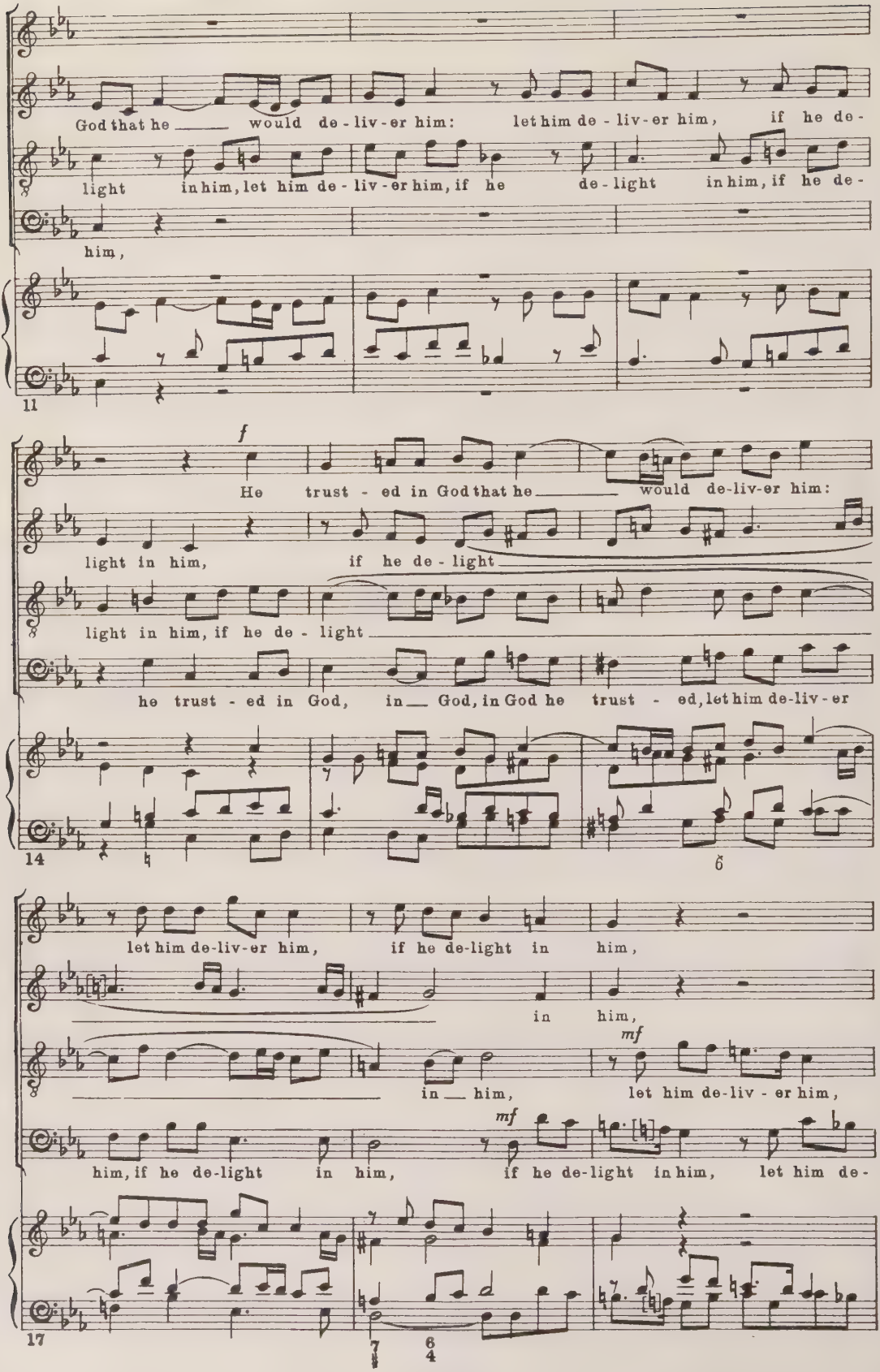
Psalm xxii, 7 (*Book of Common Prayer*)

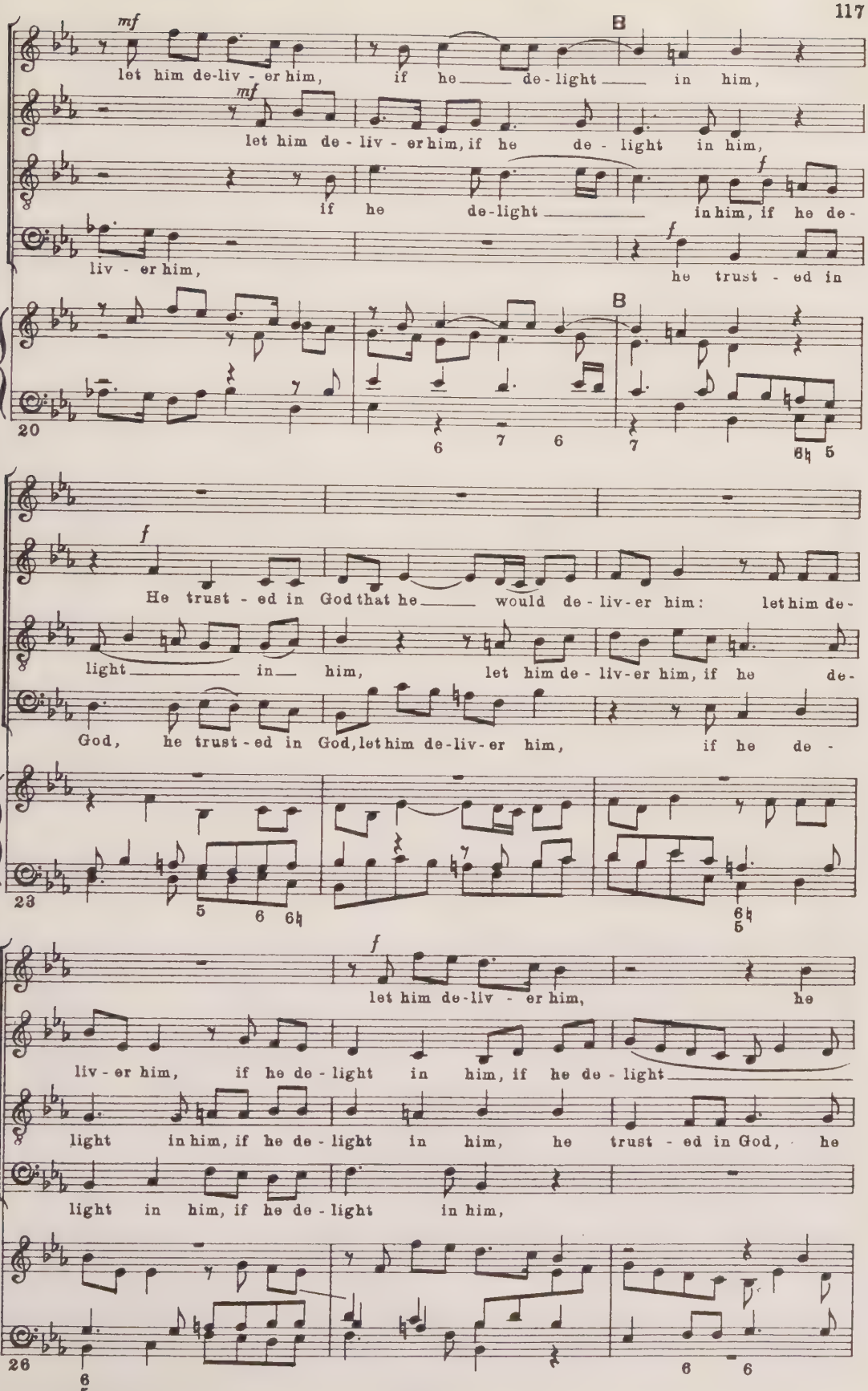


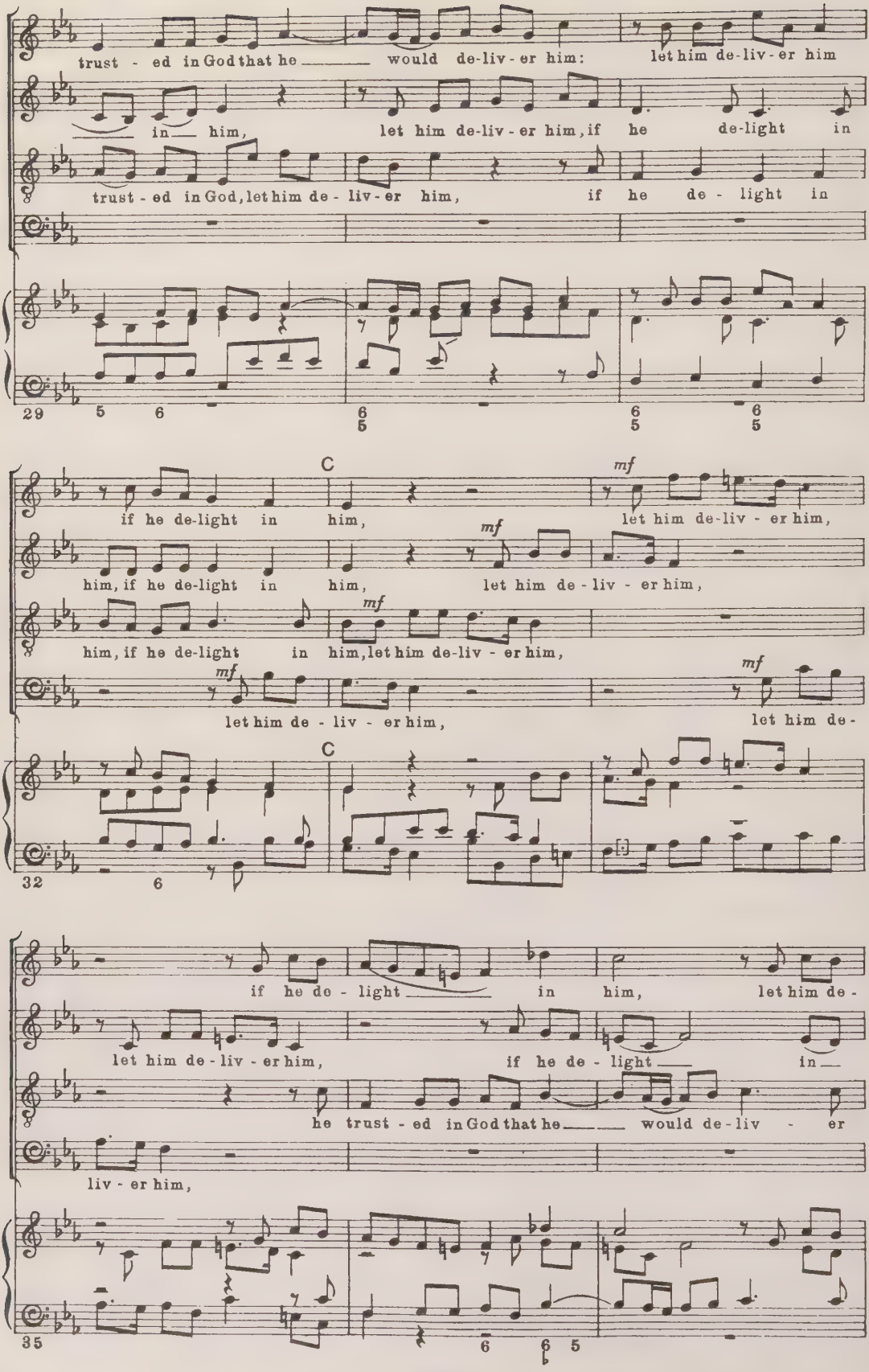
Psalm xxii, 8 (*Book of Common Prayer*)

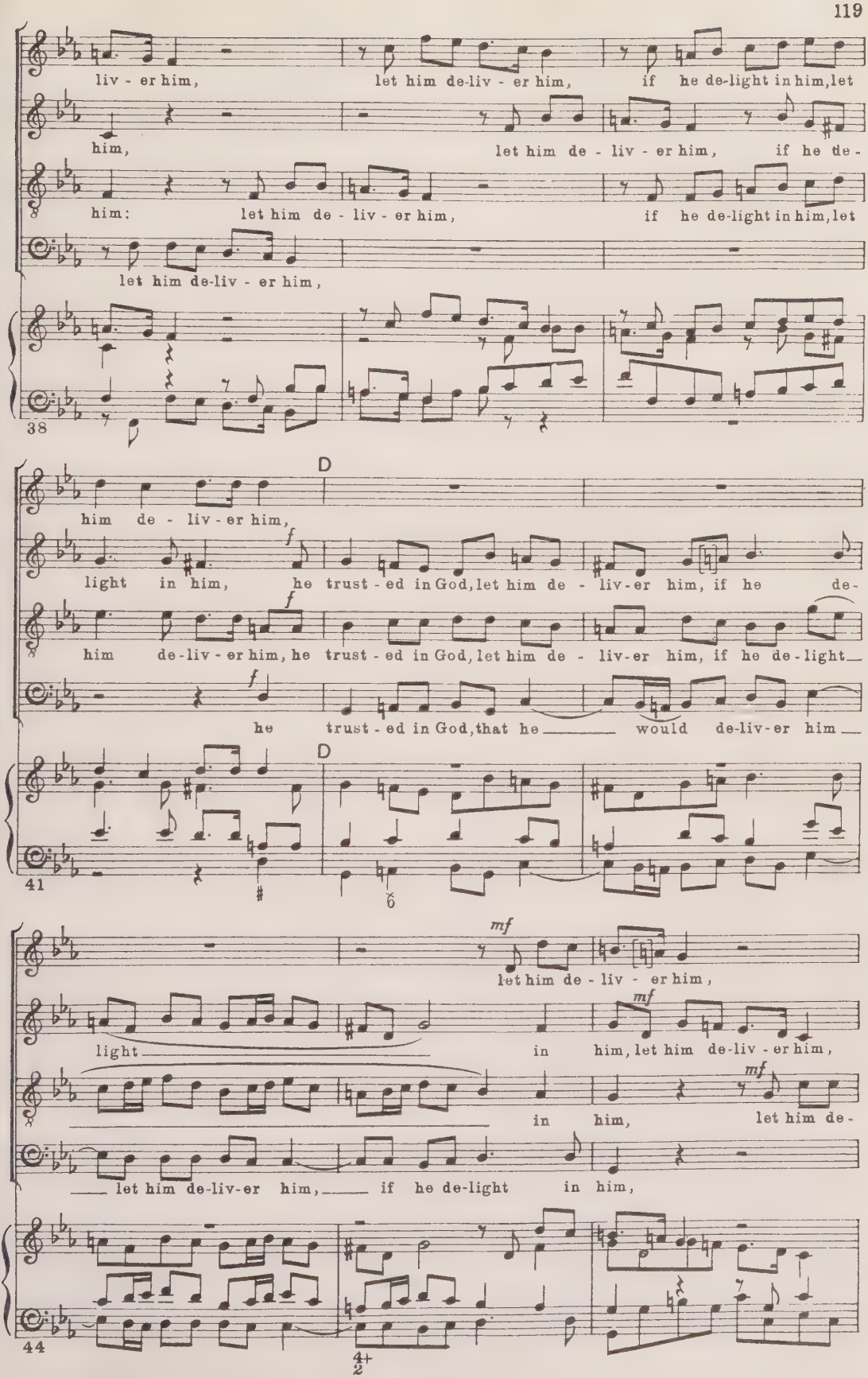

Allegro
SOPRANO
ALTO
TENOR
BASS f tutti
He trust-ed in God that he would de-liv-er him: let him de-
*(might)
Allegro
con Rip. per tutto
f
Ped.
Tasto solo
f
He trust-ed in God that he would de-liv-er him:
(might)
liv-er him, if he de-light in him, if he de-light in him, let him de-liv-er him, if
4
A
f
He trust - ed in
let him de-liv - er him
(if he de-light in him)
if he de-light in him, if he de-
he de-light in him, if he de-light in him, if he de-light in
A
8 7 7 6 7

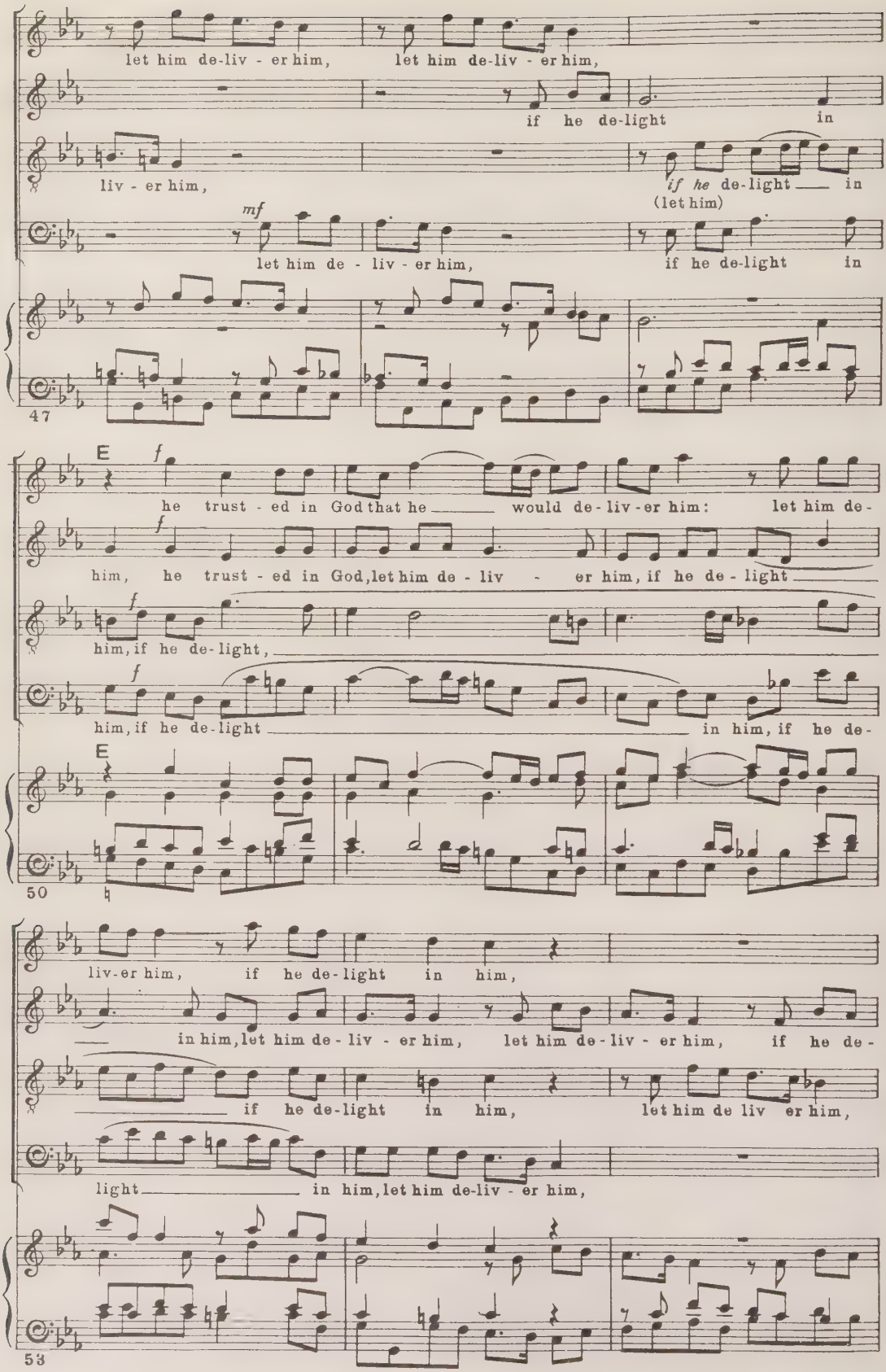
*Bracketed words from the Autograph.

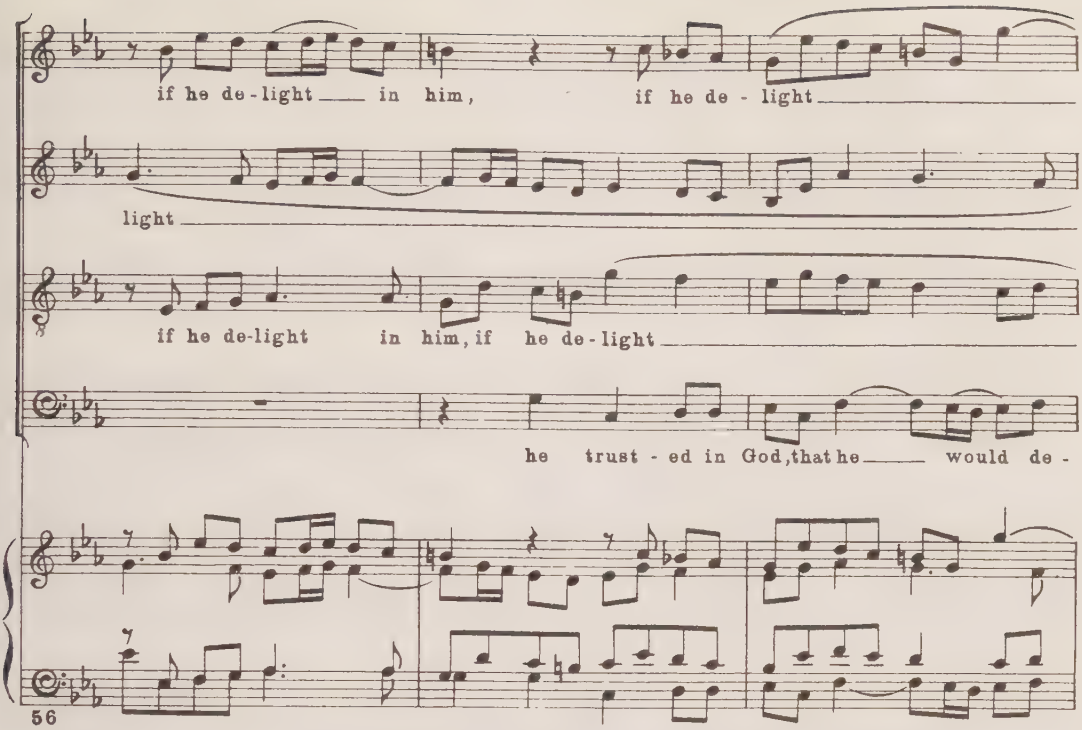

God that he would de - liv - er him: let him de - liv - er him, if he de-
light in him, let him de - liv - er him, if he de - light in him, if he de-
him,
11
f
He trust - ed in God that he would de-liv-er him:
light in him, if he de - light
light in him, if he de - light
he trust - ed in God, in God, in God he trust - ed, let him de-liv - er
14
6
let him de-liv-er him, if he de-light in him,
in him,
mf
in him, let him de-liv - er him,
mf
him, if he de-light in him, if he de-light in him, let him de-
17
7
4
6
4

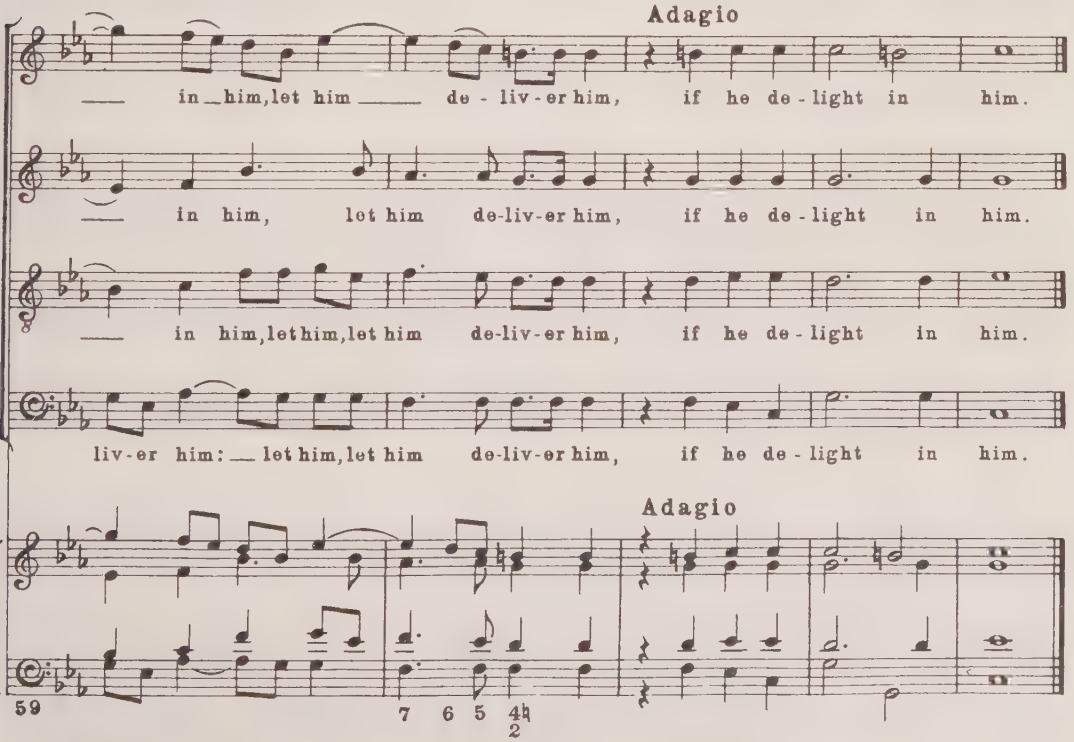

mf
let him de-liv - er him,
if he de - light in him,
mf
let him de - liv - er him, if he de - light in him,
if he de-light in him, if he de-
liv - er him,
f
he trust - ed in
B
20
6 7 6 7 6♮ 5
f
He trust - ed in God that he would de - liv-er him: let him de-
light in him, let him de - liv-er him, if he de-
God, he trust-ed in God, let him de-liv-er him, if he de -
23
5 6 6♮
6♮ 5
f
let him de-liv - er him, he
liv-er him, if he de - light in him, if he de - light
light in him, if he de - light in him, he trust - ed in God, he
light in him, if he de - light in him,
26
6 5
6 6


trust - ed in God that he would de-liv-er him: let him de-liv-er him
in him, let him de-liv-er him, if he de-light in
trust - ed in God, let him de - liv-er him, if he de - light in
29
C
mf
if he de-light in him, let him de-liv - er him,
him, if he de-light in him, let him de - liv - er him,
him, if he de-light in him, let him de-liv - er him,
let him de - liv - er him, let him de-
32
if he de - light in him, let him de-
let him de-liv - er him, if he de - light in
he trust - ed in God that he would de-liv - er
liv - er him,
35


liv - er him, let him de-liv - er him, if he de-light in him, let
him, let him de - liv - er him, if he de-
him: let him de - liv - er him, if he de-light in him, let
let him de-liv - er him,
38
D
him de - liv - er him,
f
light in him, he trust - ed in God, let him de - liv-er him, if he de-
f
him de-liv - er him, he trust - ed in God, let him de - liv-er him, if he de-light
f
he trust - ed in God, that he would de-liv-er him
D
41
mf
let him de - liv - er him,
mf
light in him, let him de-liv - er him,
mf
in him, let him de-
let him de-liv-er him, if he de-light in him,
44
4+
2

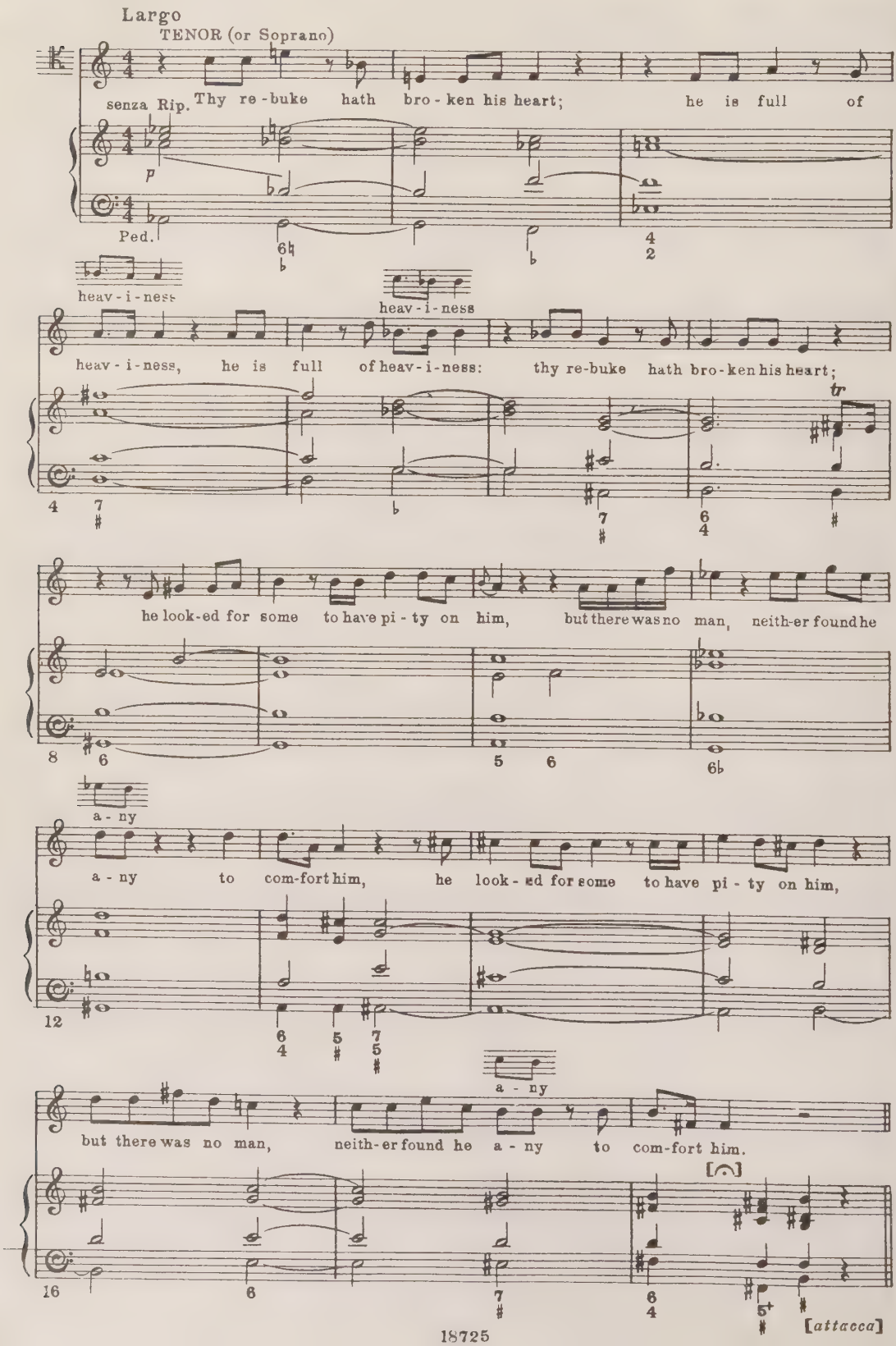

let him de-liv - er him, let him de-liv - er him,
if he de-light in
liv - er him,
if he de-light in
(let him)
mf
let him de - liv - er him,
if he de-light in
47
E
f
he trust - ed in God that he would de-liv-er him: let him de-
him, he trust - ed in God, let him de - liv - er him, if he de - light
him, if he de-light,
him, if he de-light in him, if he de-
50
liv-er him, if he de-light in him,
in him, let him de - liv - er him, let him de-liv - er him, if he de-
if he de-light in him, let him de liv er him,
light in him, let him de-liv - er him,
53


if he de-light in him, if he de - light
light
if he de-light in him, if he de-light
he trust - ed in God, that he would de -
56


Adagio
in him, let him de - liv-er him, if he de-light in him.
in him, let him de-liv-er him, if he de-light in him.
in him, let him, let him de-liv-er him, if he de-light in him.
liv-er him: let him, let him de-liv-er him, if he de-light in him.
Adagio
59
7 6 5 4 2

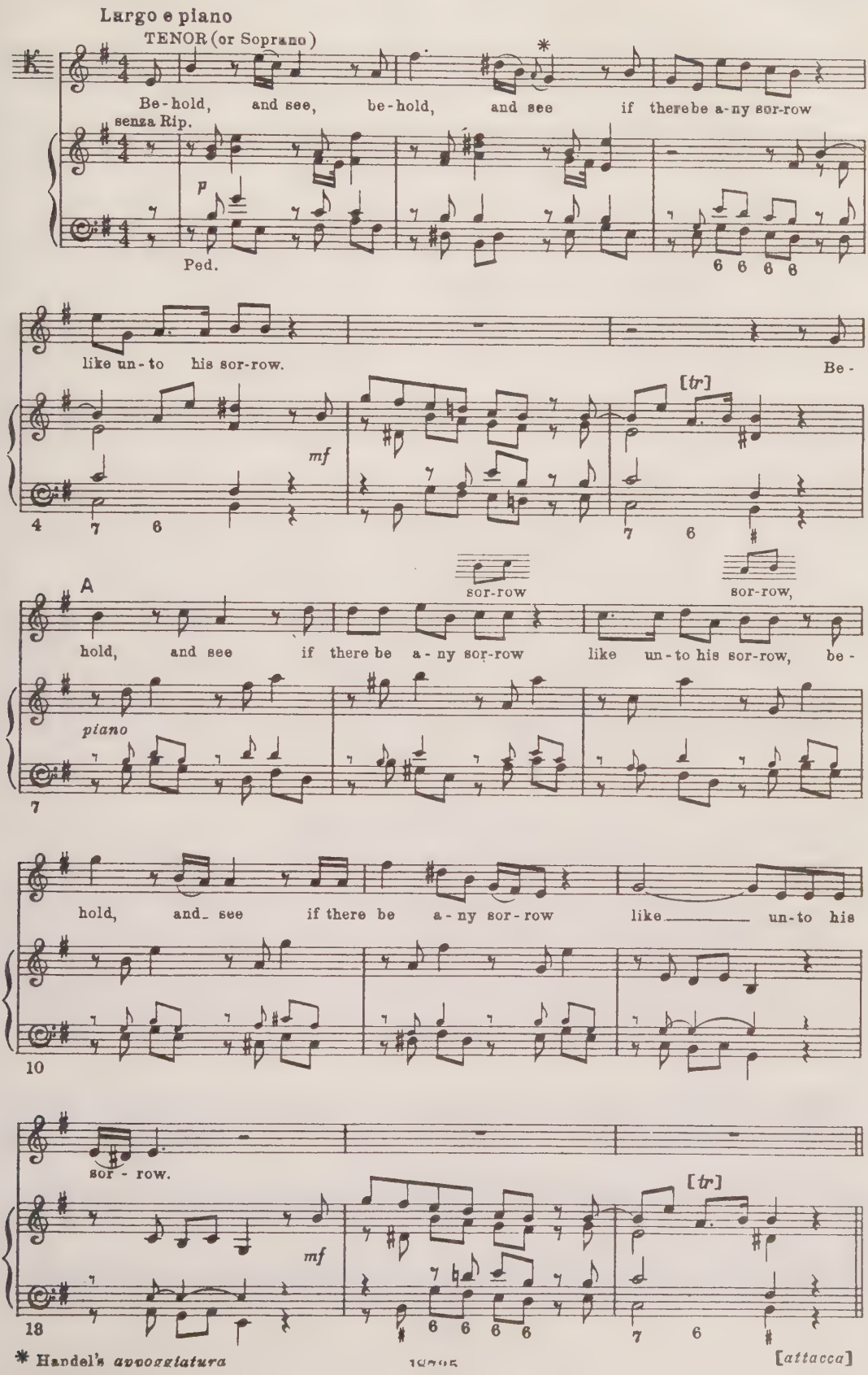
No. 29. Recitative.— THY REBUKE HATH BROKEN HIS HEART

Psalm lxix, 21 (*Book of Common Prayer*)


Largo
TENOR (or Soprano)
senza Rip.
Thy re-buke hath bro-ken his heart; he is full of
p
Ped.
heav-i-ness
heav-i-ness
heav-i-ness, he is full of heav-i-ness: thy re-buke hath bro-ken his heart;
tr
he look-ed for some to have pi-ty on him, but there was no man, neith-er found he
a-ny
a-ny to com-fort him, he look-ed for some to have pi-ty on him,
a-ny
but there was no man, neith-er found he a-ny to com-fort him.
[attacca]

No. 30. Air.— BEHOLD, AND SEE IF THERE BE ANY SORROW

Lamentations i,12



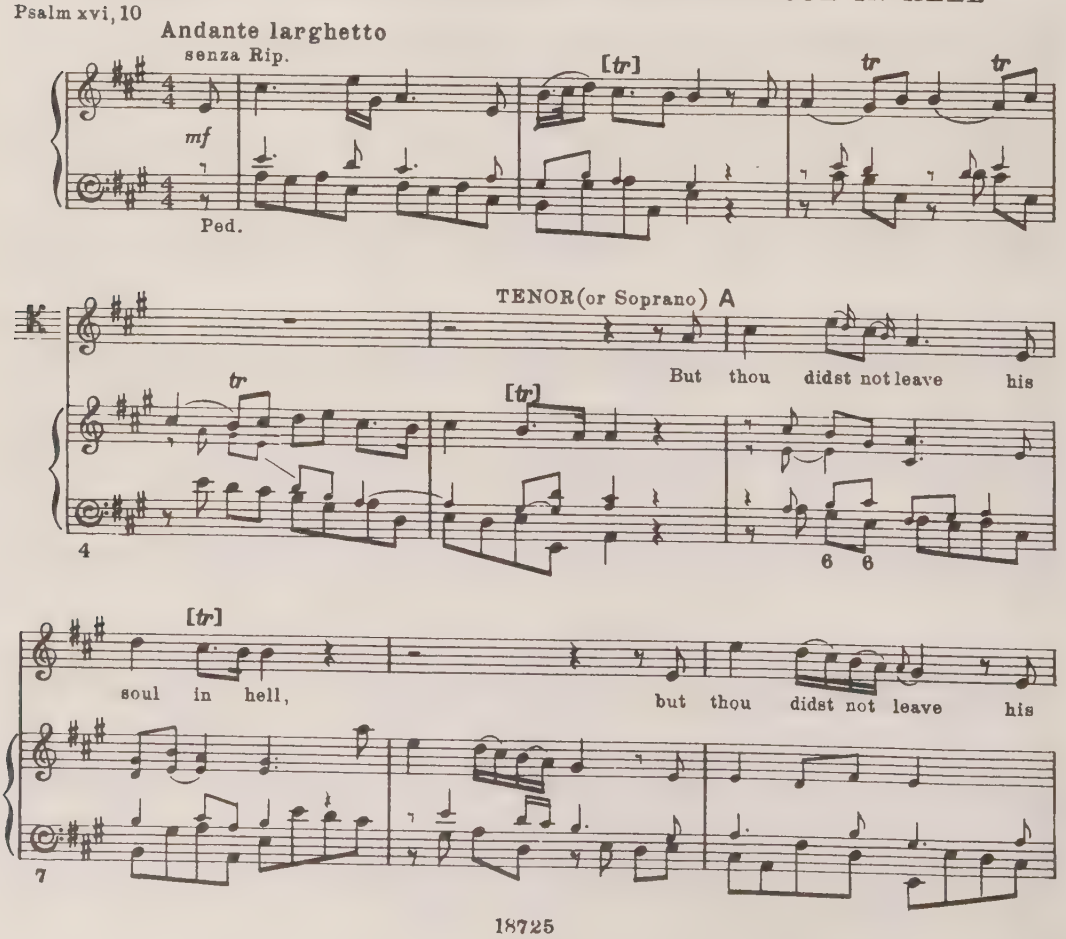
* Handel's *appoggiatura*

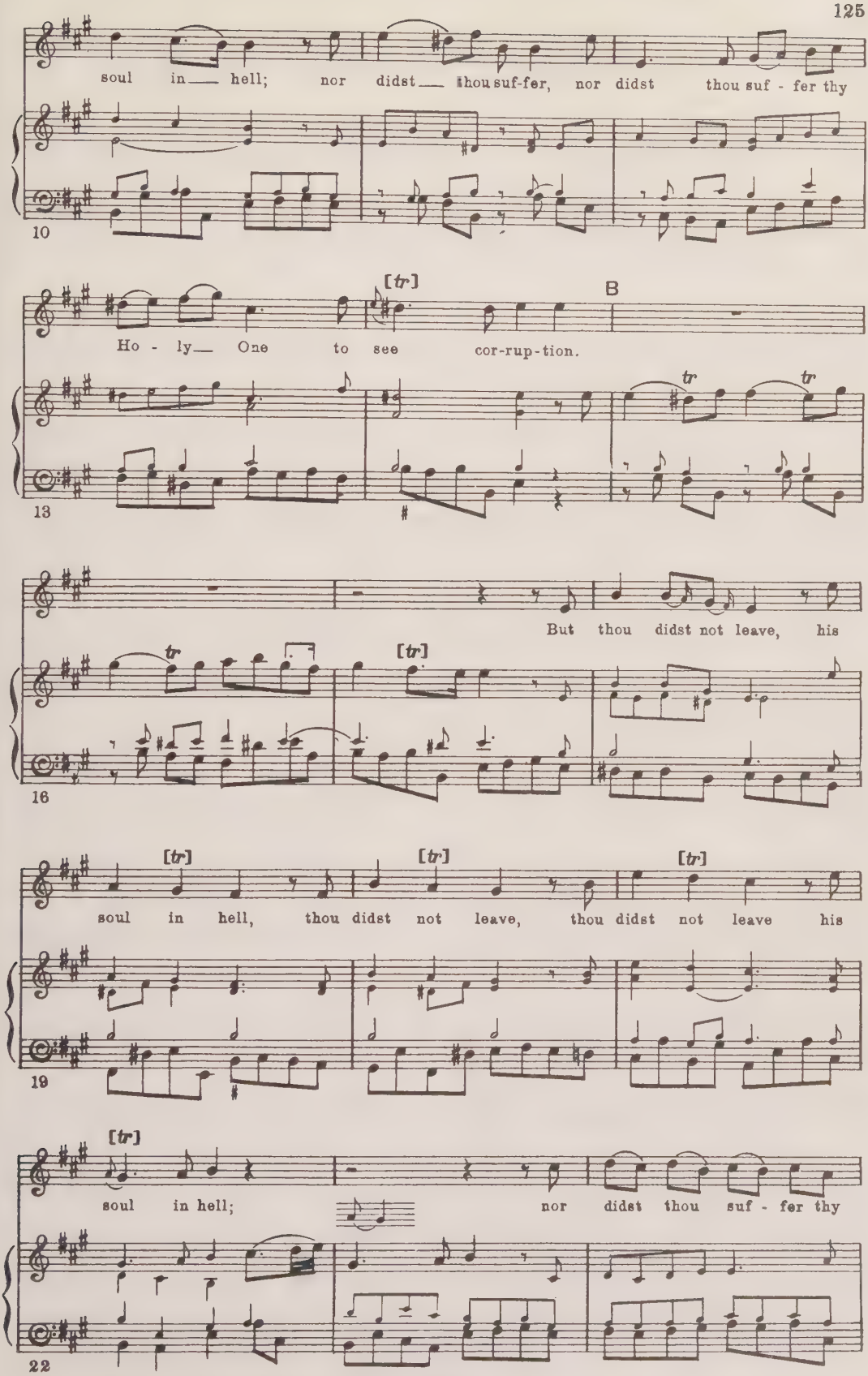
No. 31. Recitative.– HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

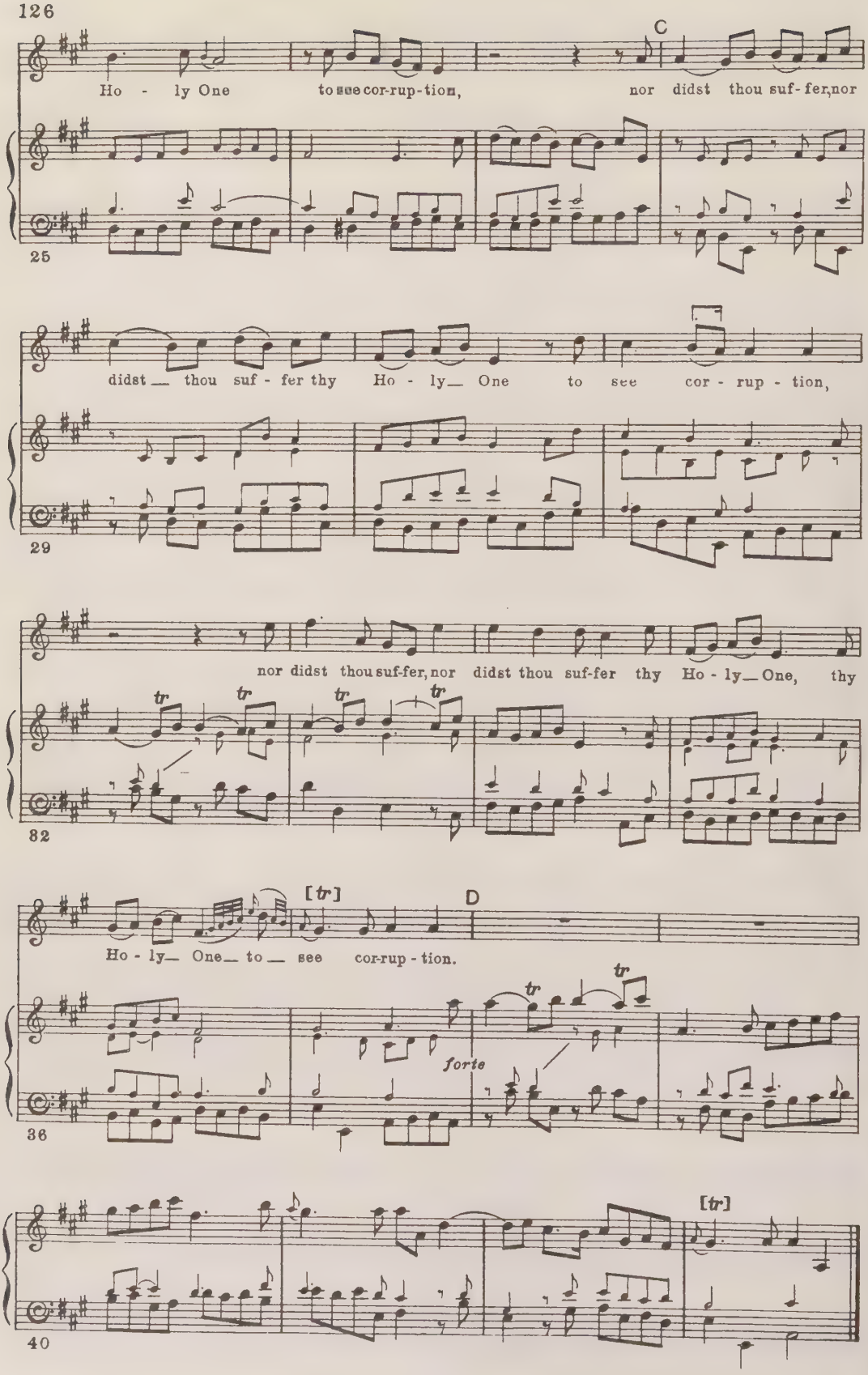
Isaiah liii, 8

No. 32. Air.– BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

Psalm xvi, 10

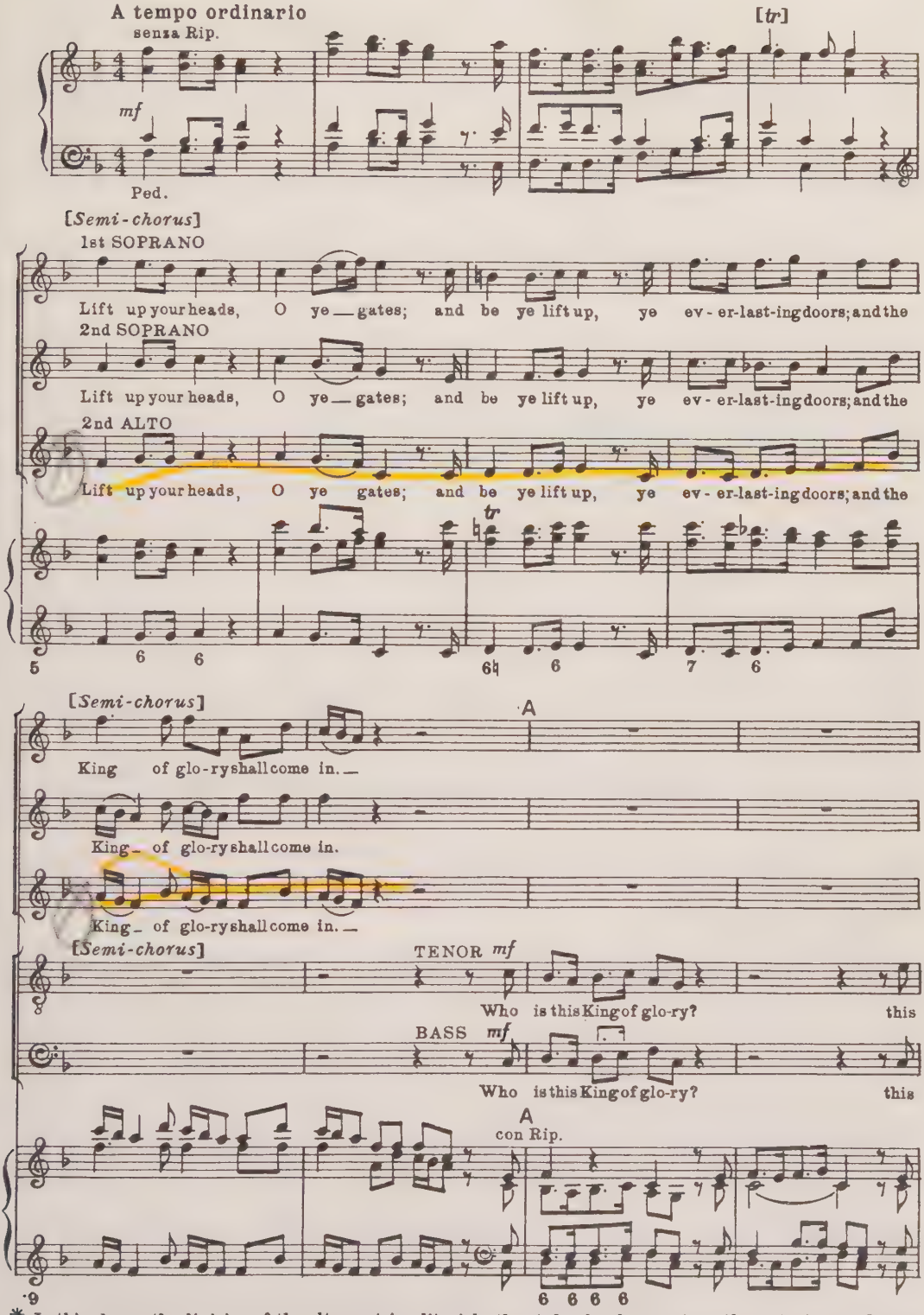



soul in hell; nor didst thou suf-fer, nor didst thou suf - fer thy
10
[tr]
B
Ho - ly One to see cor-rup-tion.
13
But thou didst not leave, his
16
soul in hell, thou didst not leave, thou didst not leave his
19
soul in hell; nor didst thou suf - fer thy
22

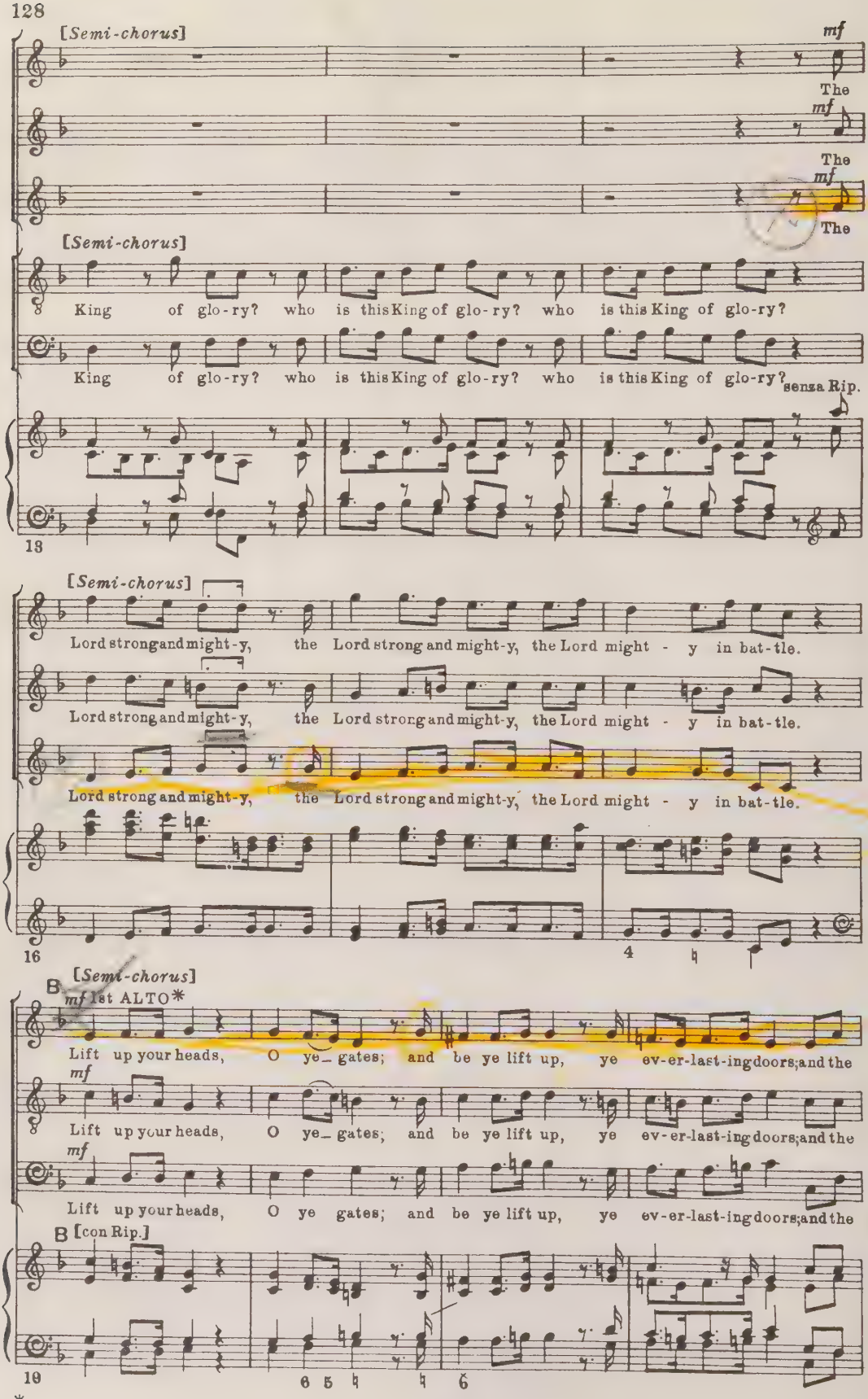

C
Ho - ly One to see cor-rup-tion, nor didst thou suf-fer, nor
25
didst thou suf - fer thy Ho - ly One to see cor - rup - tion,
29
nor didst thou suf-fer, nor didst thou suf-fer thy Ho - ly One, thy
82
[tr]
D
Ho - ly One to see cor-rup - tion.
forte
36
[tr]
40

No. 33. Chorus.— LIFT UP YOUR HEADS, O YE GATES*

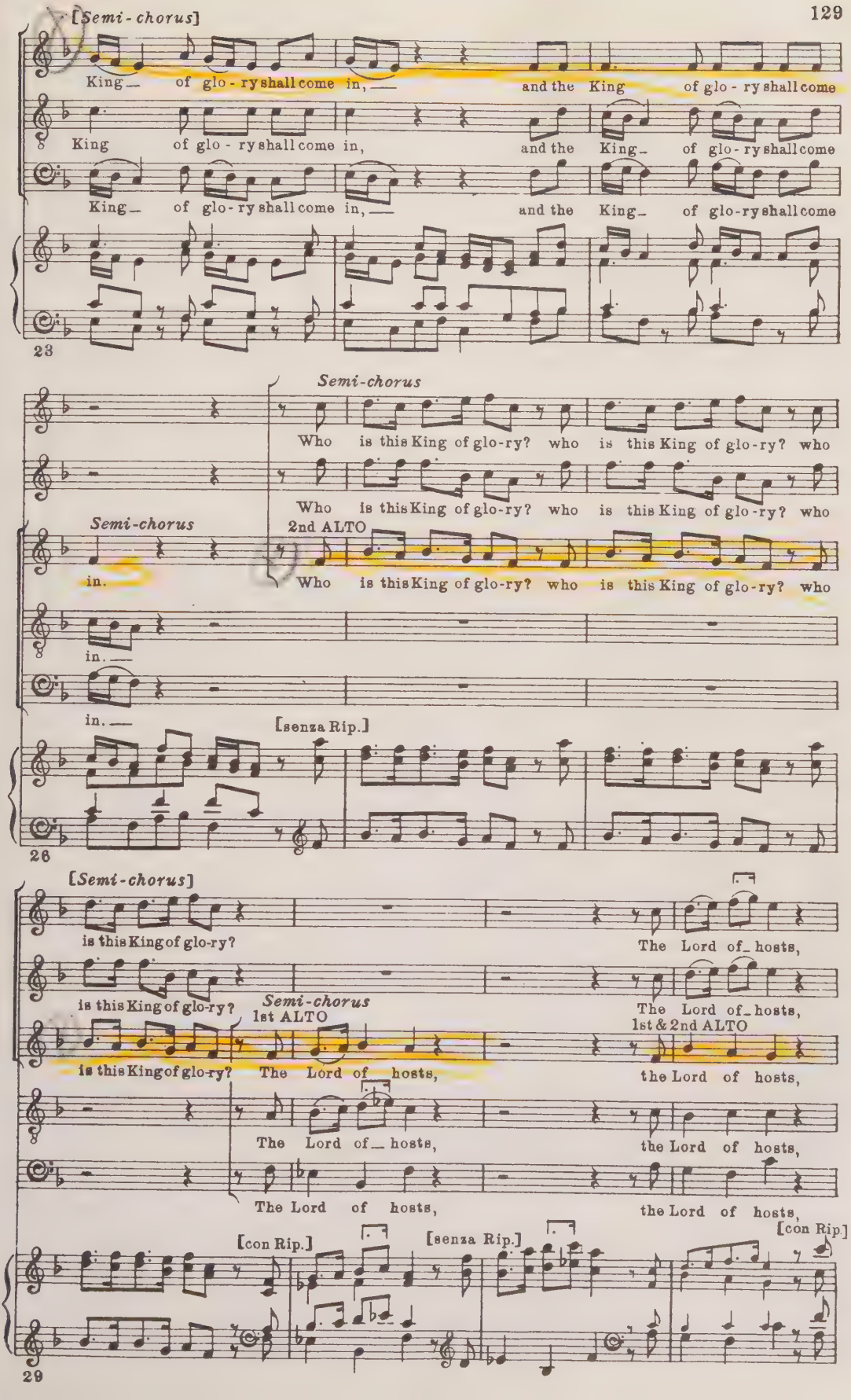
Psalm xxiv, 7-10

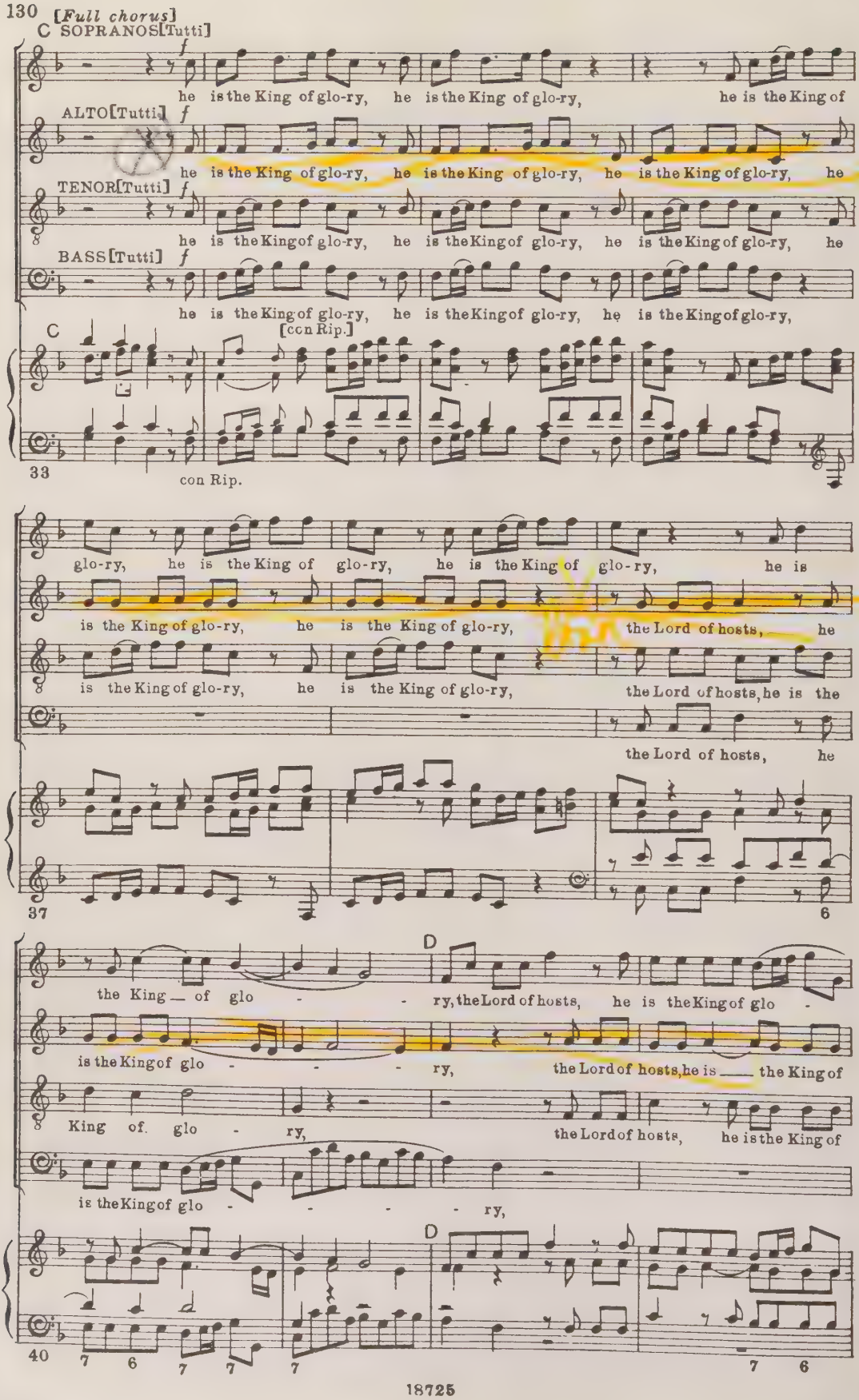

A tempo ordinario
senza Rip.
[tr]
mf
Ped.
[Semi-chorus]
1st SOPRANO
Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors; and the
2nd SOPRANO
Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors; and the
2nd ALTO
Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors; and the
tr
5 6 6 6♮ 6 7 6
[Semi-chorus]
A
King of glo-ry shall come in.
King of glo-ry shall come in.
King of glo-ry shall come in.
[Semi-chorus]
TENOR mf
Who is this King of glo-ry? this
BASS mf
Who is this King of glo-ry? this
A
con Rip.
9
6 6 6 6

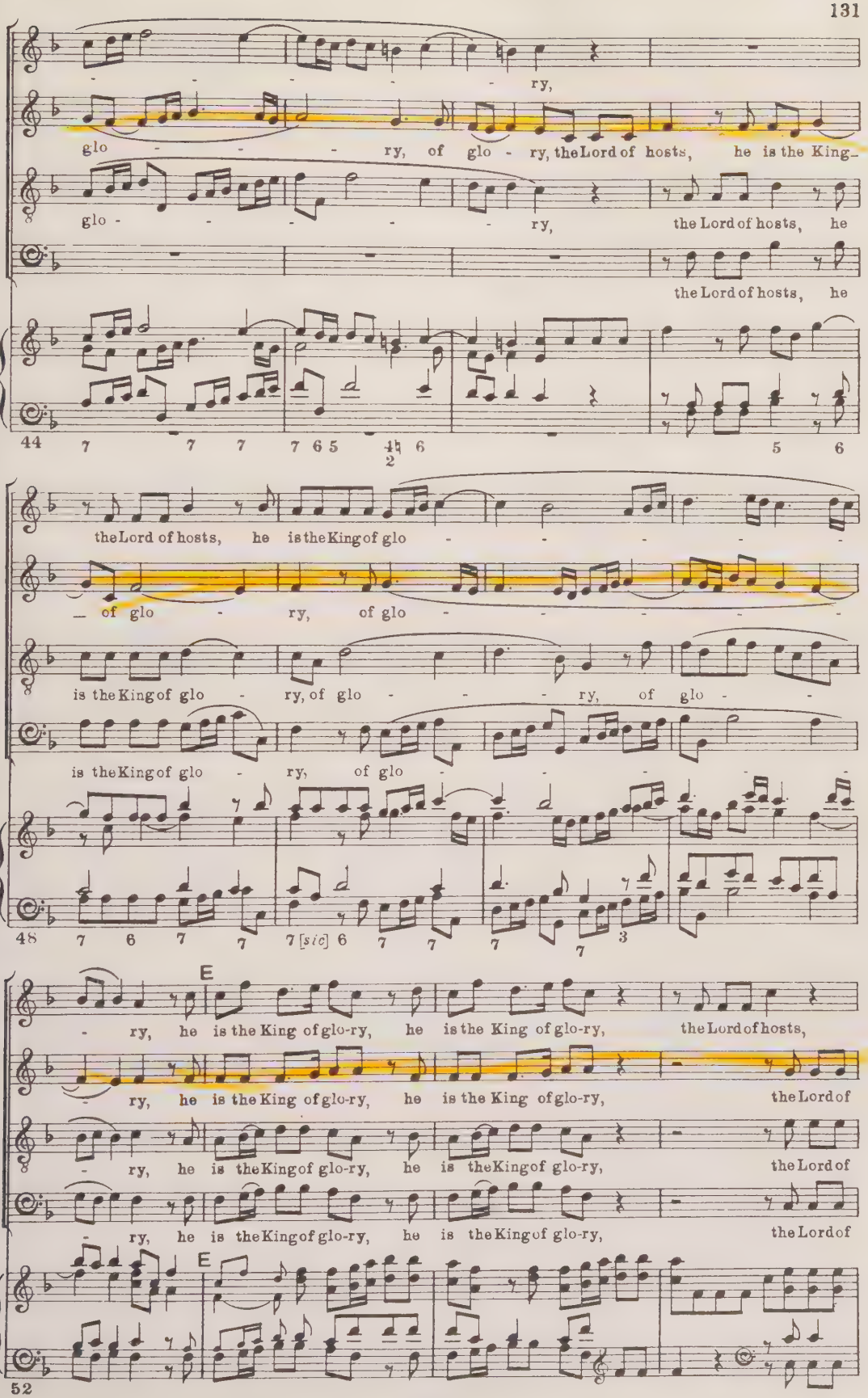
* In this chorus the division of the alto part is editorial: the style clearly requires the antiphony of *cori spezzati* in the Venetian manner. The division into semi-chorus and chorus, also editorial, is based on the word-books issued in connexion with Handel's Covent Garden performances. (Handel himself adapted this chorus to form an orchestral *Concerto a due cori*.)

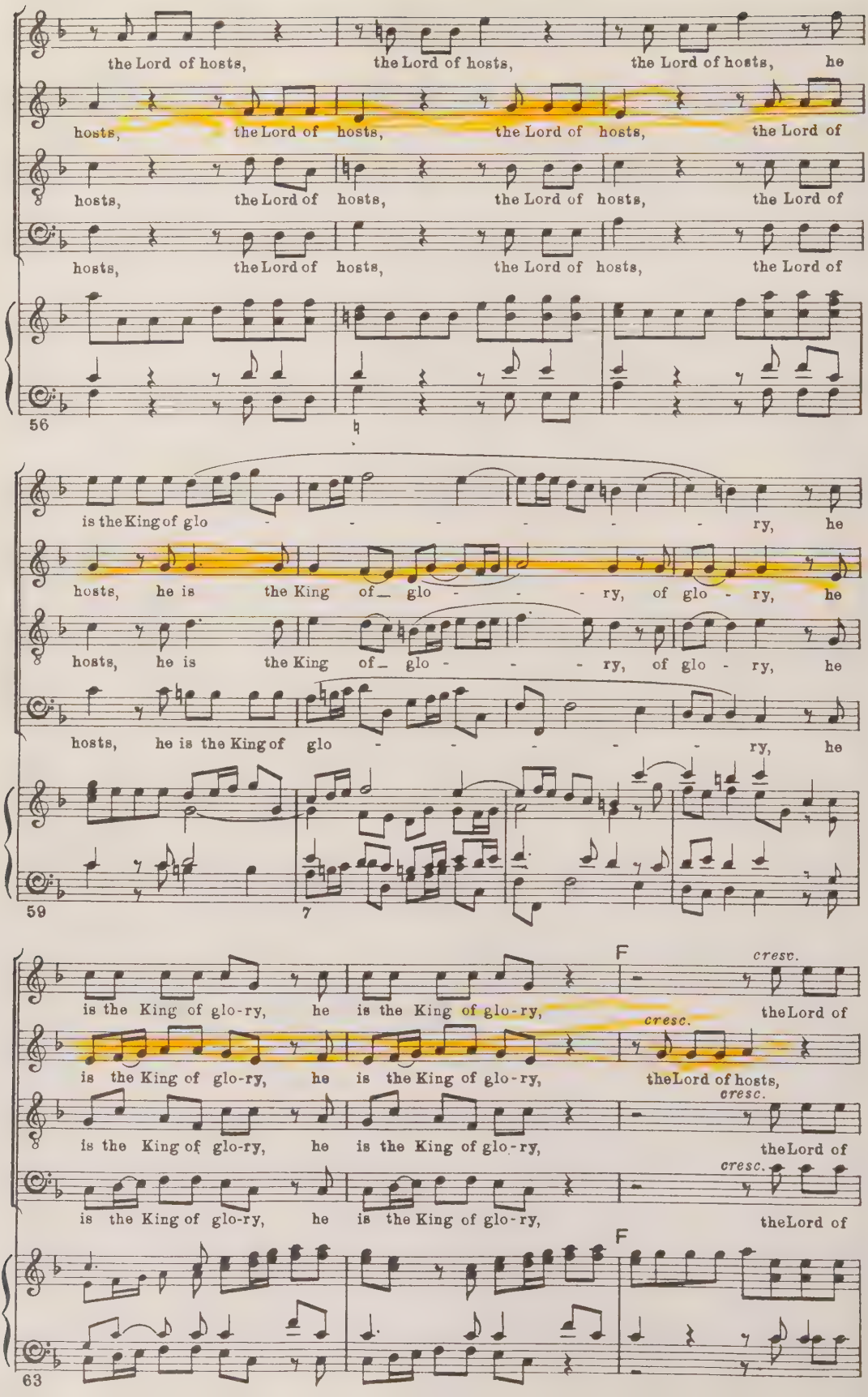

[Semi-chorus]
mf
The
mf
The
mf
The
[Semi-chorus]
King of glo-ry? who is this King of glo-ry? who is this King of glo-ry?
King of glo-ry? who is this King of glo-ry? who is this King of glo-ry?
senza Rip.
13
[Semi-chorus]
Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.
Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.
Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.
16
4
B
[Semi-chorus]
mf 1st ALTO*
Lift up your heads, O ye_ gates; and be ye lift up, ye ev-er-last-ing doors; and the
mf
Lift up your heads, O ye_ gates; and be ye lift up, ye ev-er-last-ing doors; and the
mf
Lift up your heads, O ye gates; and be ye lift up, ye ev-er-last-ing doors; and the
B [con Rip.]
19
6 5 4 4 6

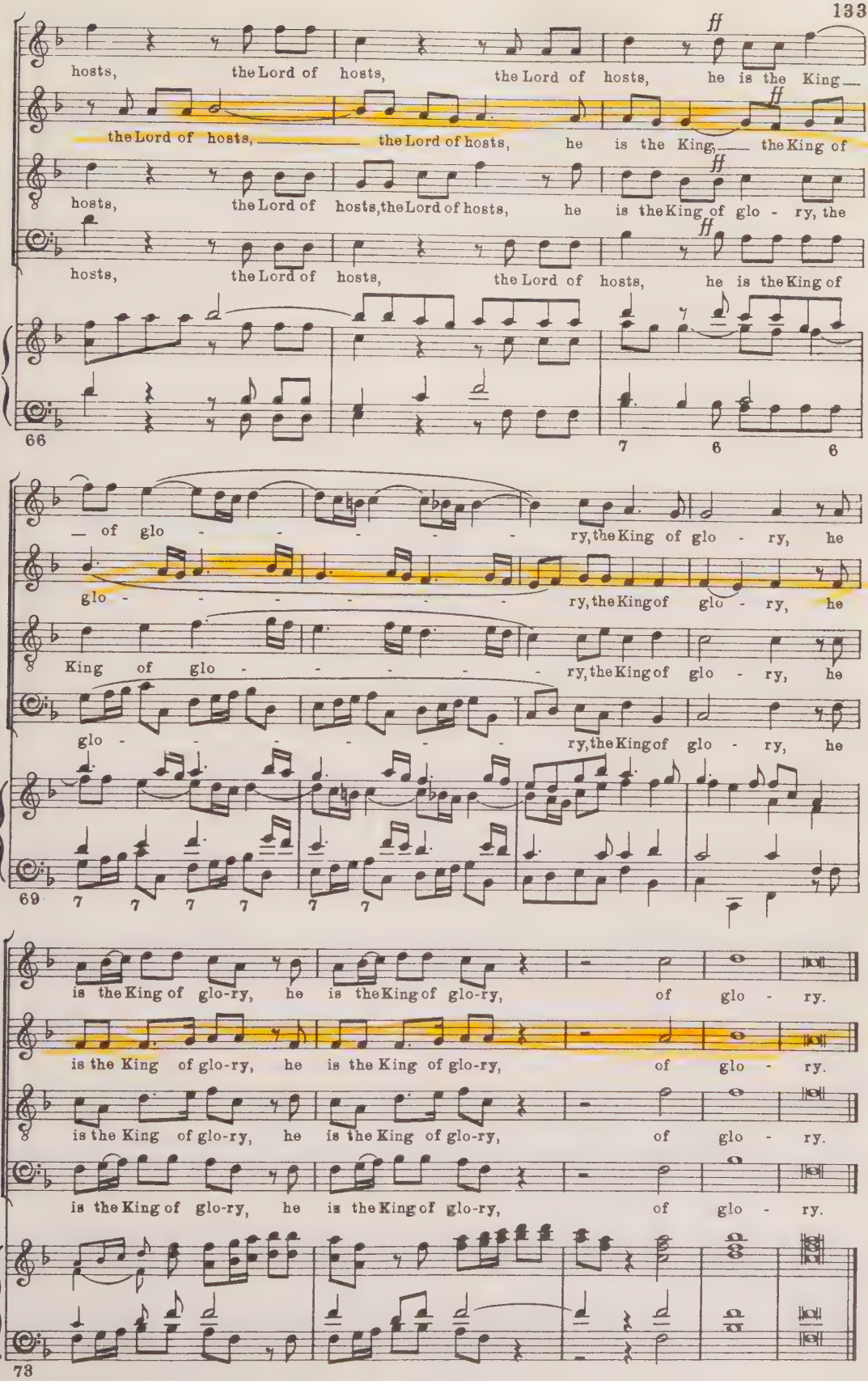
* The 1st Alto part should include any male singers available. *Editor*


[Semi-chorus]
King_ of glo-ry shall come in, and the King of glo-ry shall come
King of glo-ry shall come in, and the King_ of glo-ry shall come
King_ of glo-ry shall come in, and the King_ of glo-ry shall come
23
Semi-chorus
Who is this King of glo-ry? who is this King of glo-ry? who
Who is this King of glo-ry? who is this King of glo-ry? who
Semi-chorus
2nd ALTO
in.
Who is this King of glo-ry? who is this King of glo-ry? who
in.
in.
[senza Rip.]
26
[Semi-chorus]
is this King of glo-ry?
The Lord of_ hosts,
is this King of glo-ry?
Semi-chorus
1st ALTO
The Lord of_ hosts,
1st & 2nd ALTO
is this King of glo-ry?
The Lord of hosts,
the Lord of hosts,
The Lord of_ hosts,
the Lord of hosts,
The Lord of hosts,
the Lord of hosts,
[con Rip.]
[senza Rip.]
[con Rip.]
29


[Full chorus]
C SOPRANOS[Tutti]
f
he is the King of glo-ry, he is the King of glo-ry, he is the King of
ALTO[Tutti] f
he is the King of glo-ry, he is the King of glo-ry, he is the King of glo-ry, he
TENOR[Tutti] f
he is the King of glo-ry, he is the King of glo-ry, he is the King of glo-ry, he
BASS[Tutti] f
he is the King of glo-ry, he is the King of glo-ry, he is the King of glo-ry,
C
[con Rip.]
33
con Rip.
glo-ry, he is the King of glo-ry, he is the King of glo-ry, he is
is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, he
is the King of glo-ry, he is the King of glo-ry, the Lord of hosts, he is the
the Lord of hosts, he
37
6
D
the King of glo - ry, the Lord of hosts, he is the King of glo -
is the King of glo - ry, the Lord of hosts, he is the King of
King of glo - ry, the Lord of hosts, he is the King of
is the King of glo - ry,
D
40
7 6 7 7 7
7 6

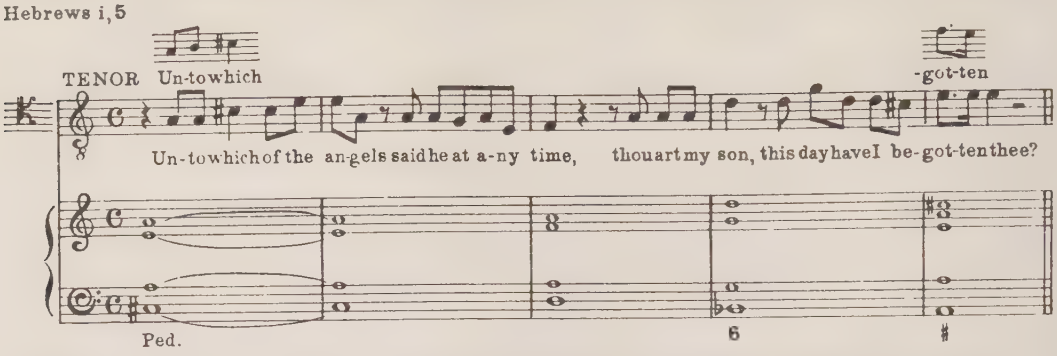

ry,
glo - - - - ry, of glo - ry, the Lord of hosts, he is the King
glo - - - - - ry, the Lord of hosts, he
the Lord of hosts, he
44 7 7 7 7 6 5 4 2 6 5 6
the Lord of hosts, he is the King of glo - - - - -
of glo - ry, of glo - - - - -
is the King of glo - ry, of glo - - - ry, of glo - -
is the King of glo - ry, of glo - - - - -
48 7 6 7 7 7 [sic] 6 7 7 7 7 3
E
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of hosts,
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
- ry, he is the King of glo-ry, he is the King of glo-ry, the Lord of
E
52


the Lord of hosts, the Lord of hosts, the Lord of hosts, he
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of
hosts, the Lord of hosts, the Lord of hosts, the Lord of
56
is the King of glo - - - - - - ry, he
hosts, he is the King of glo - - - ry, of glo - ry, he
hosts, he is the King of glo - - - ry, of glo - ry, he
hosts, he is the King of glo - - - - - ry, he
59
7
F
cresc.
is the King of glo-ry, he is the King of glo-ry, the Lord of
is the King of glo-ry, he is the King of glo-ry, the Lord of hosts,
is the King of glo-ry, he is the King of glo-ry, the Lord of
is the King of glo-ry, he is the King of glo-ry, the Lord of
F
63


ff
hosts, the Lord of hosts, the Lord of hosts, he is the King—
the Lord of hosts, the Lord of hosts, he is the King, the King of
hosts, the Lord of hosts, the Lord of hosts, he is the King of glo - ry, the
hosts, the Lord of hosts, the Lord of hosts, he is the King of
66
7 6 6
— of glo - - - - - - ry, the King of glo - ry, he
glo - - - - - - ry, the King of glo - ry, he
King of glo - - - - - - ry, the King of glo - ry, he
glo - - - - - - ry, the King of glo - ry, he
69
7 7 7 7 7 7
is the King of glo-ry, he is the King of glo-ry, of glo - ry.
is the King of glo-ry, he is the King of glo-ry, of glo - ry.
is the King of glo-ry, he is the King of glo-ry, of glo - ry.
is the King of glo-ry, he is the King of glo-ry, of glo - ry.
73

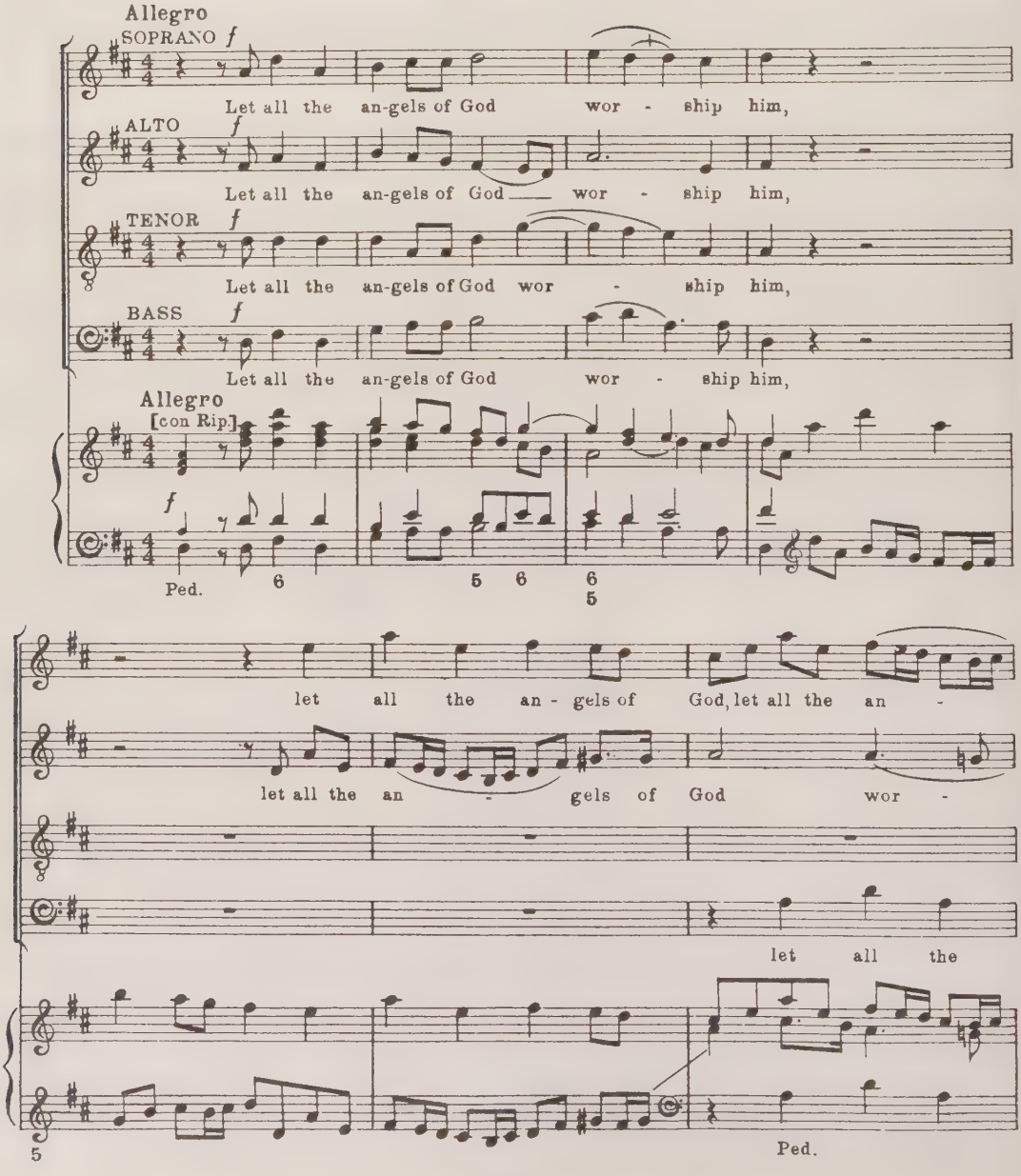
No. 34. Recitative:—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME

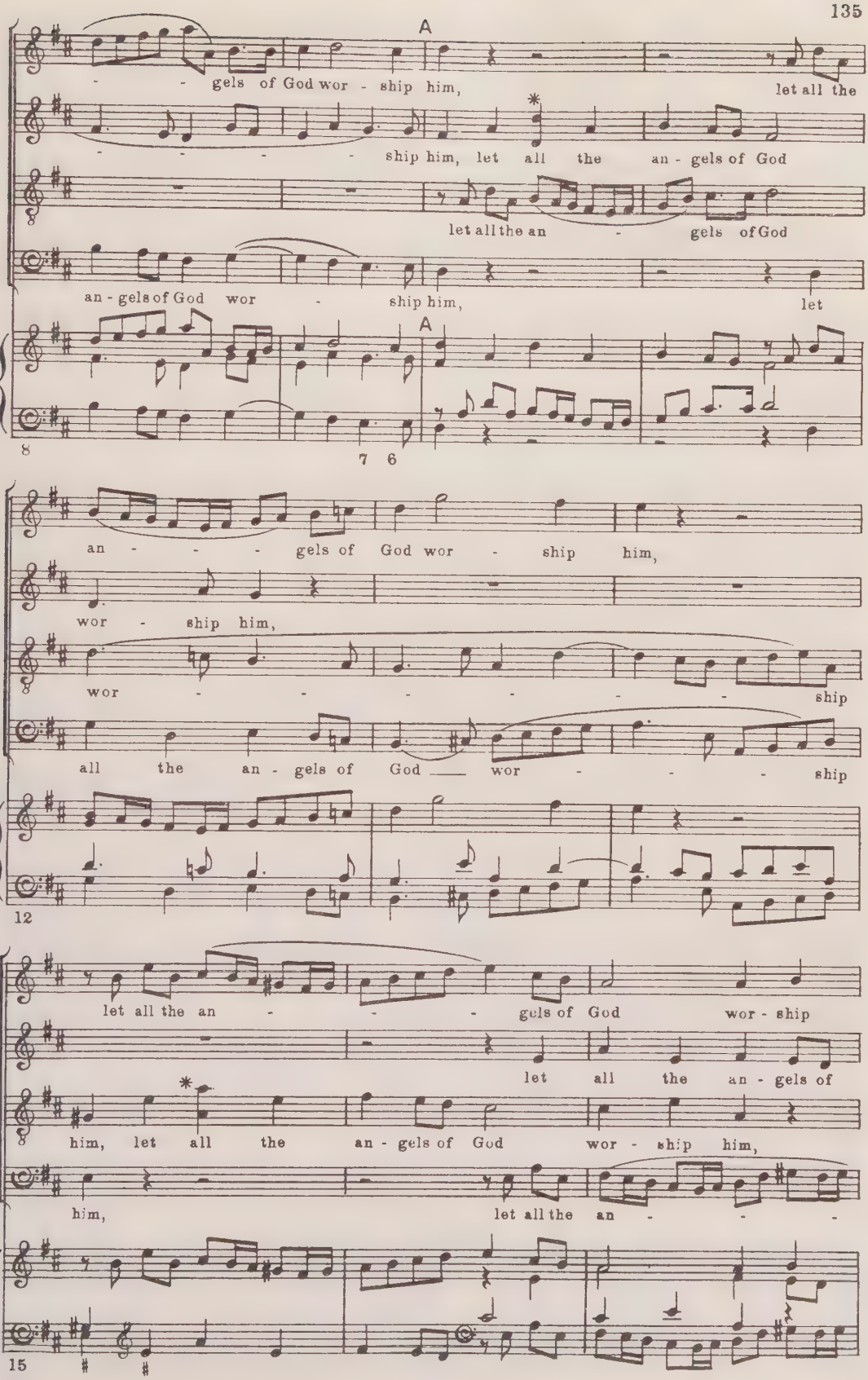
Hebrews i, 5



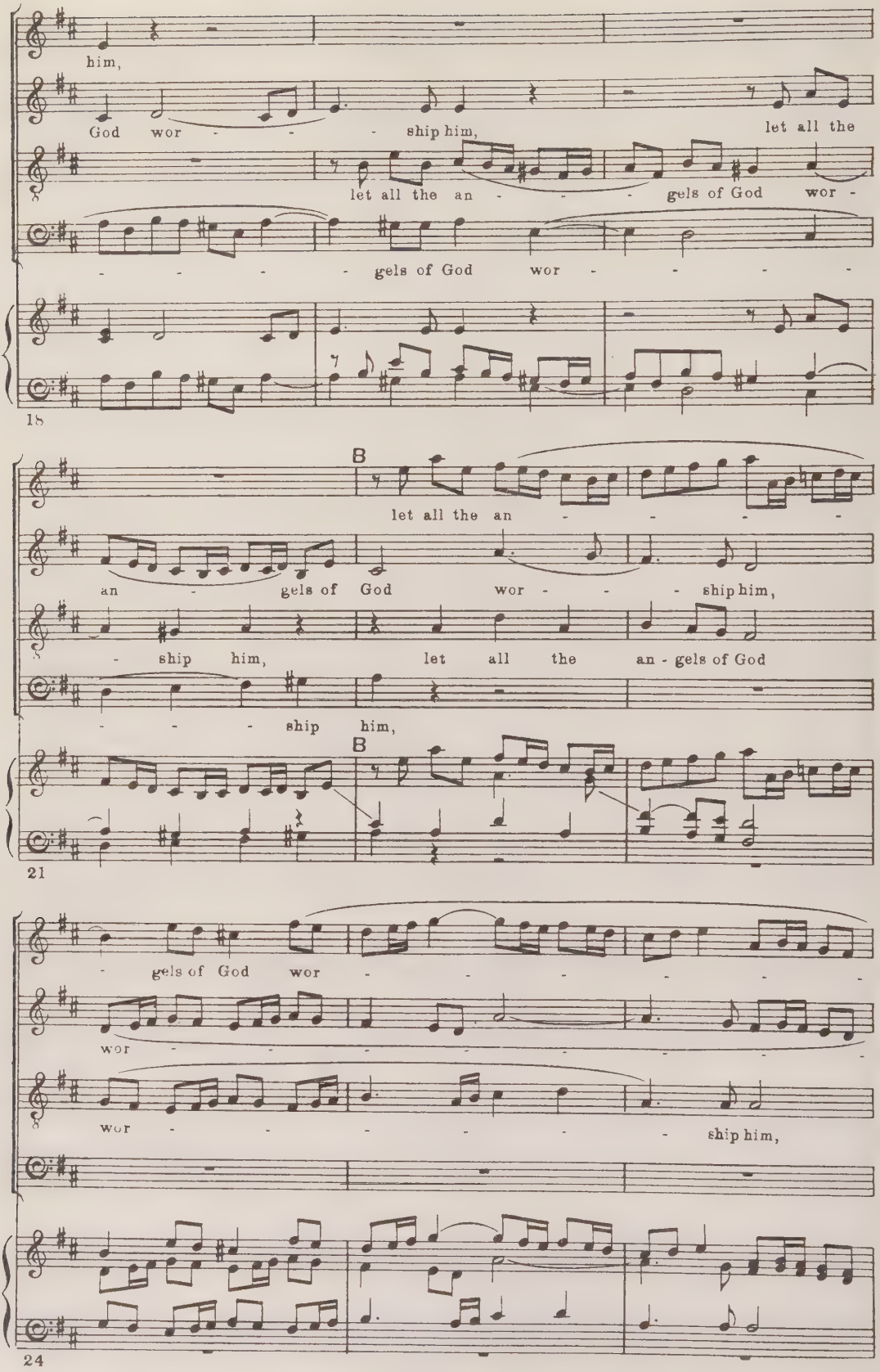
No. 35. Chorus.— LET ALL THE ANGELS OF GOD WORSHIP HIM

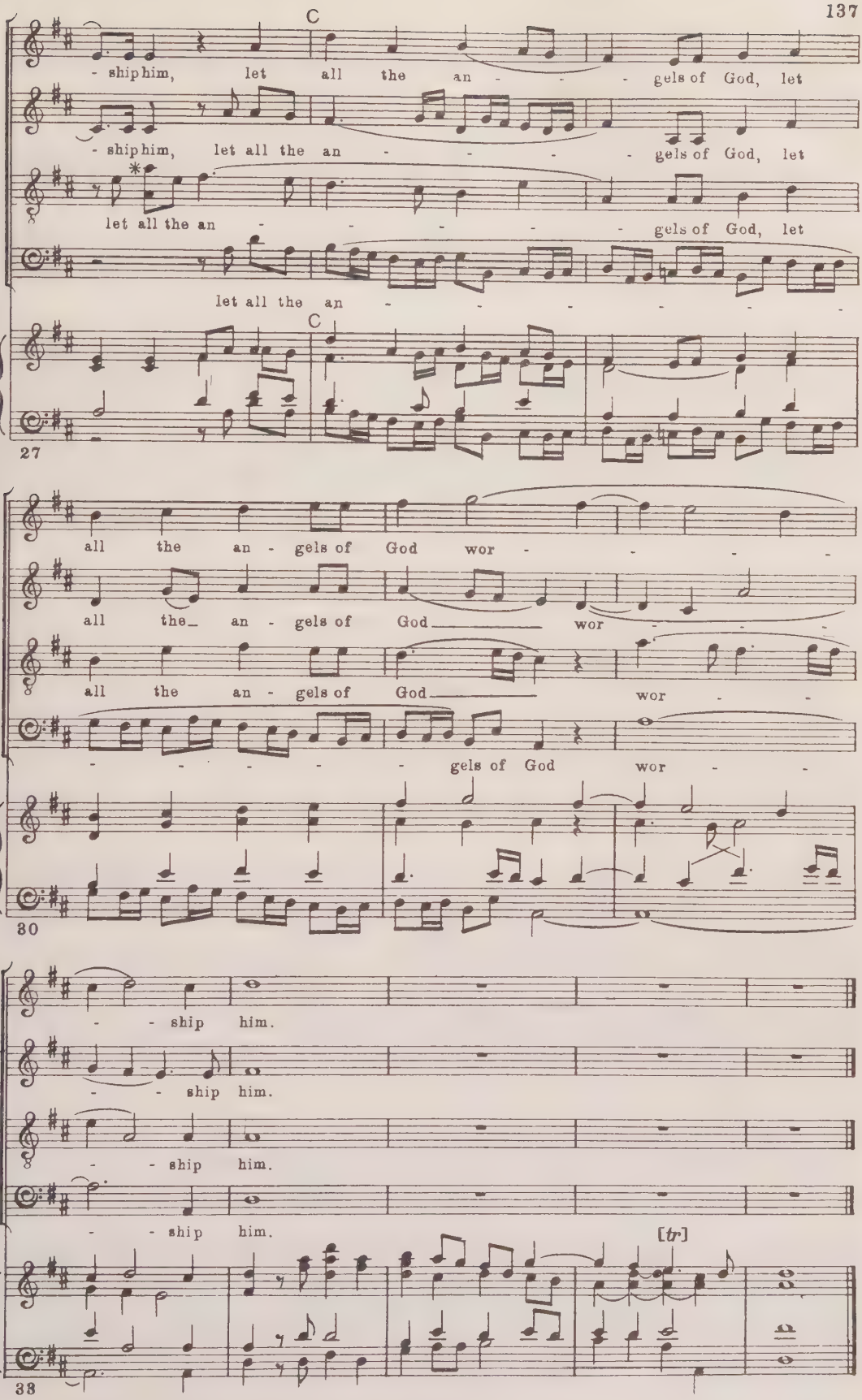
Hebrews i, 6


Allegro
SOPRANO f
Let all the an-gels of God wor - ship him,
ALTO f
Let all the an-gels of God wor - ship him,
TENOR f
Let all the an-gels of God wor - ship him,
BASS f
Let all the an-gels of God wor - ship him,
Allegro
[con Rip]
Ped.
6
5 6
6
5
let all the an - gels of God, let all the an -
let all the an - gels of God wor -
let all the
5
Ped.


A
gels of God wor - ship him, let all the
ship him, let all the an - gels of God
let all the an - gels of God
an - gels of God wor - ship him, let
A
7 6
an - - - - gels of God wor - ship him,
wor - ship him,
wor - - - - - - - ship
all the an - gels of God — wor - - - - ship
12
let all the an - - - - gels of God wor - ship
let all the an - gels of
him, let all the an - gels of God wor - ship him,
him, let all the an - - -
15

*Bar 15. Handel himself wrote both notes.

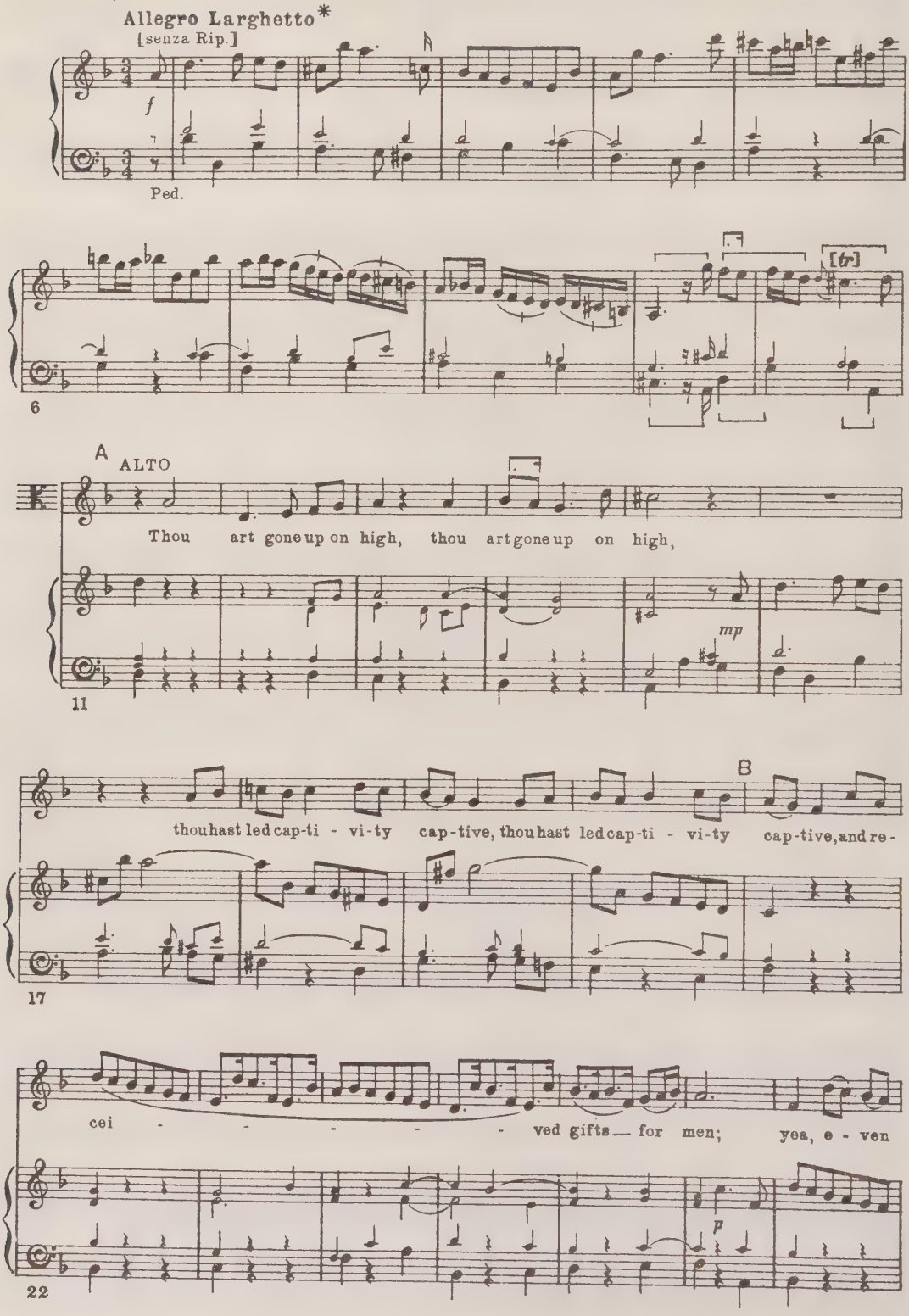

him,
God wor - - - - ship him, let all the
let all the an - - - - gels of God wor -
- - - - - gels of God wor - - - - -
18
B
let all the an - - - - -
an - gels of God wor - - - - ship him,
- ship him, let all the an - gels of God
- - - - ship him,
21
- gels of God wor - - - - - - -
wor - - - - - - - -
wor - - - - - - ship him,
24


C
- ship him, let all the an - - - gels of God, let
- ship him, let all the an - - - gels of God, let
let all the an - - - - - gels of God, let
let all the an - - - - - - -
C
27
all the an - gels of God wor - - - -
all the an - gels of God wor - - -
all the an - gels of God wor - -
- - - - - gels of God wor - -
30
- - ship him.
- - ship him.
- - ship him.
- - ship him.
[tr]
33

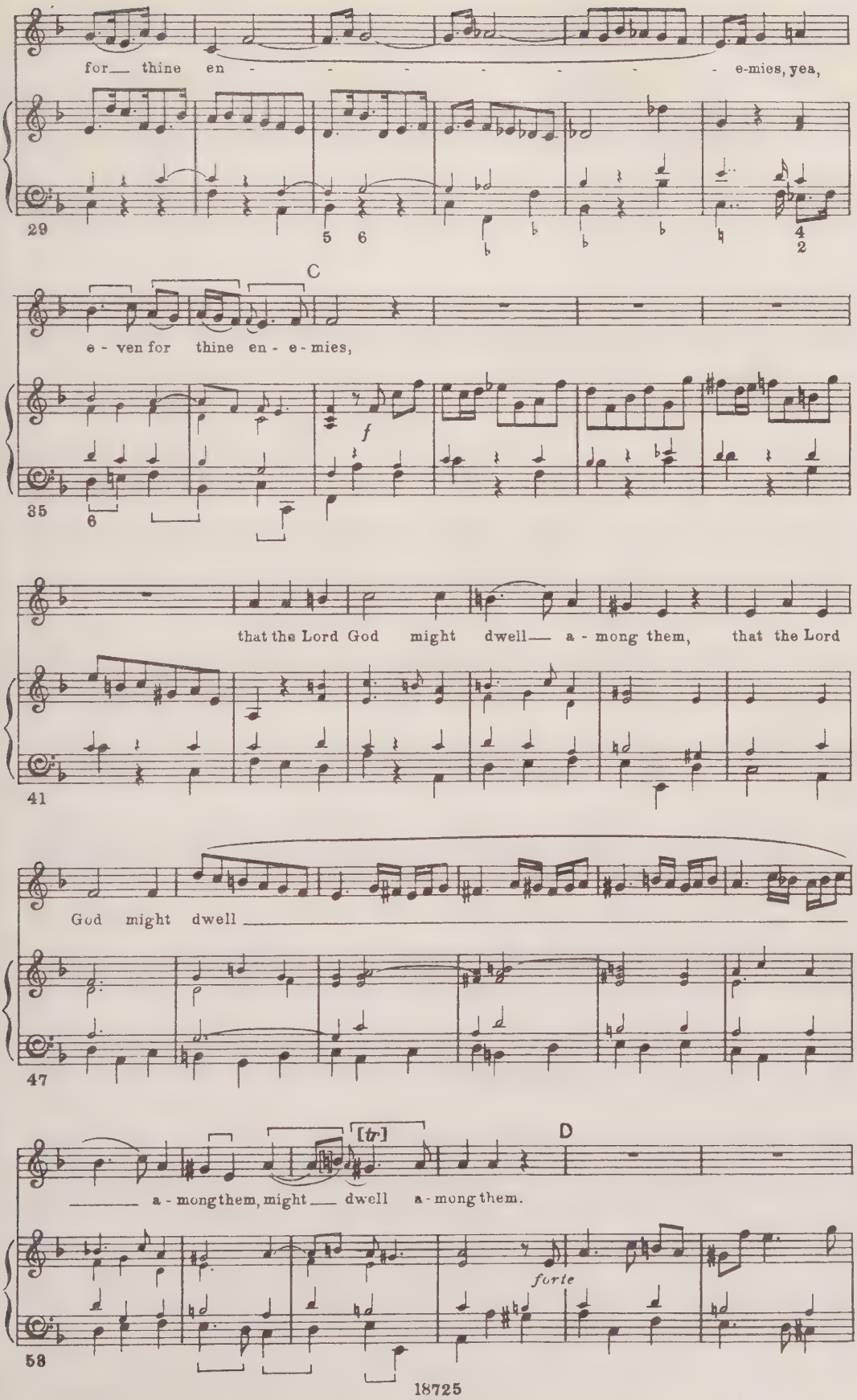
No. 36. Air.— THOU ART GONE UP ON HIGH

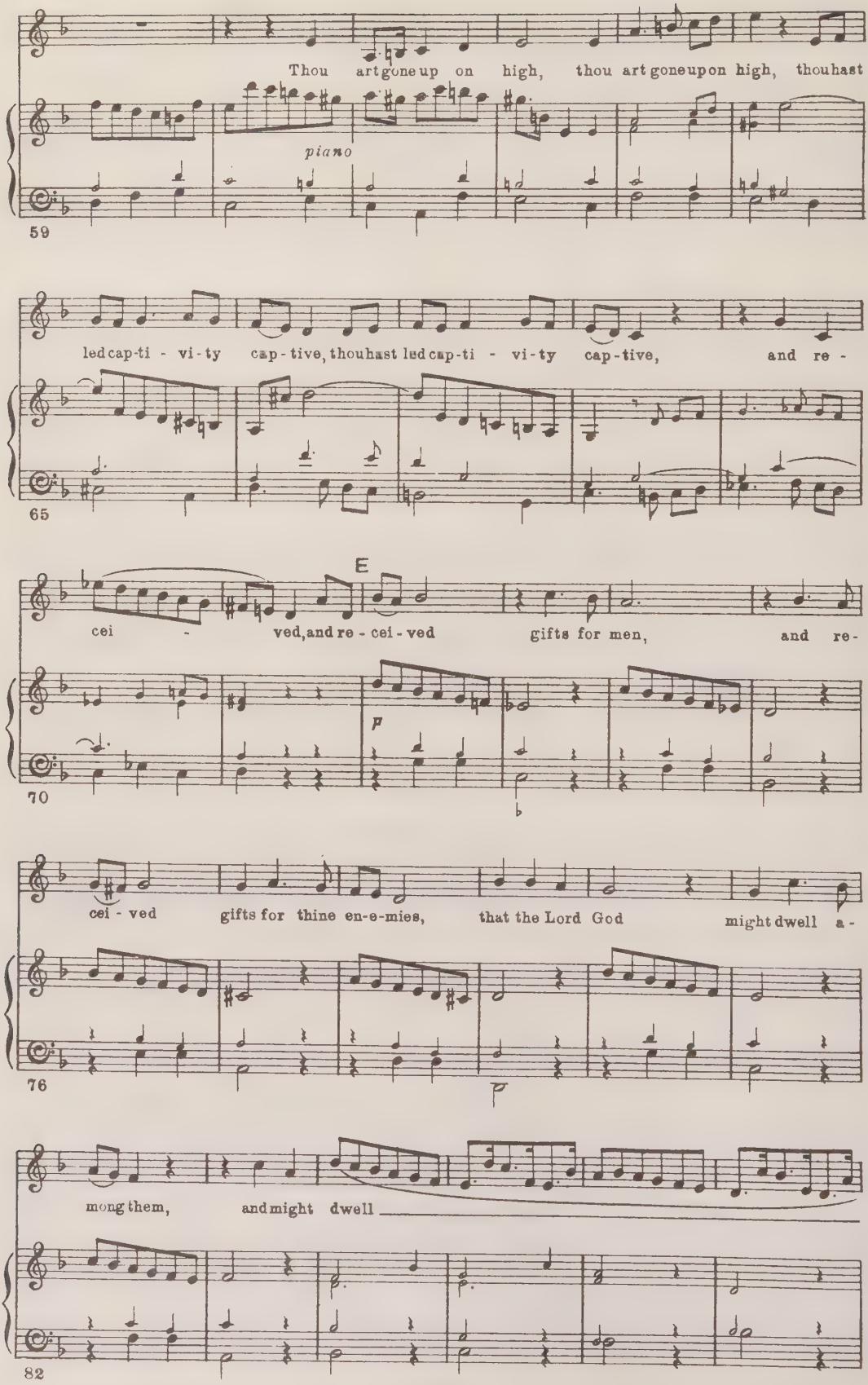
Psalm lxviii, 18

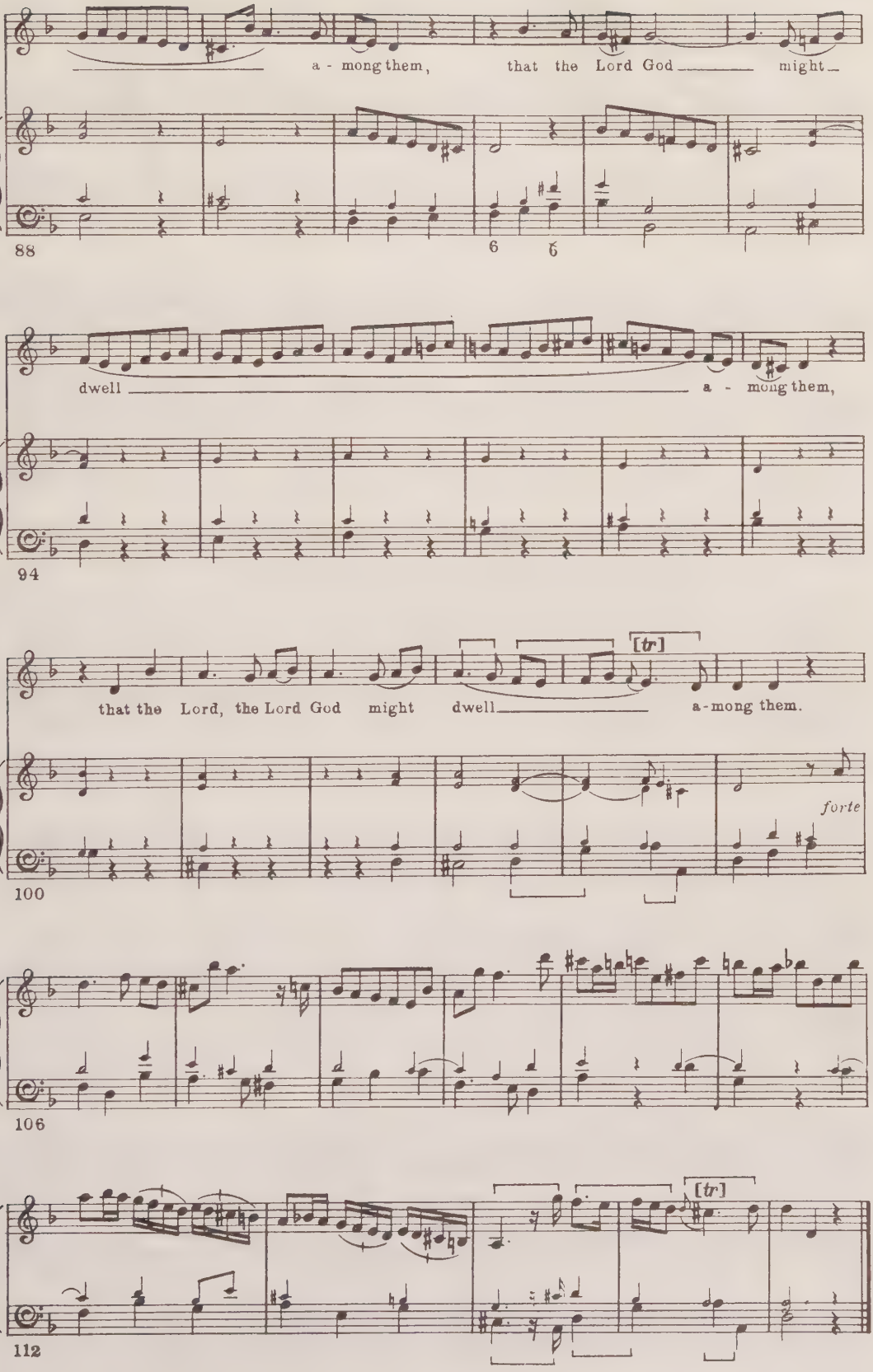
VERSION I (The third Version to be composed)



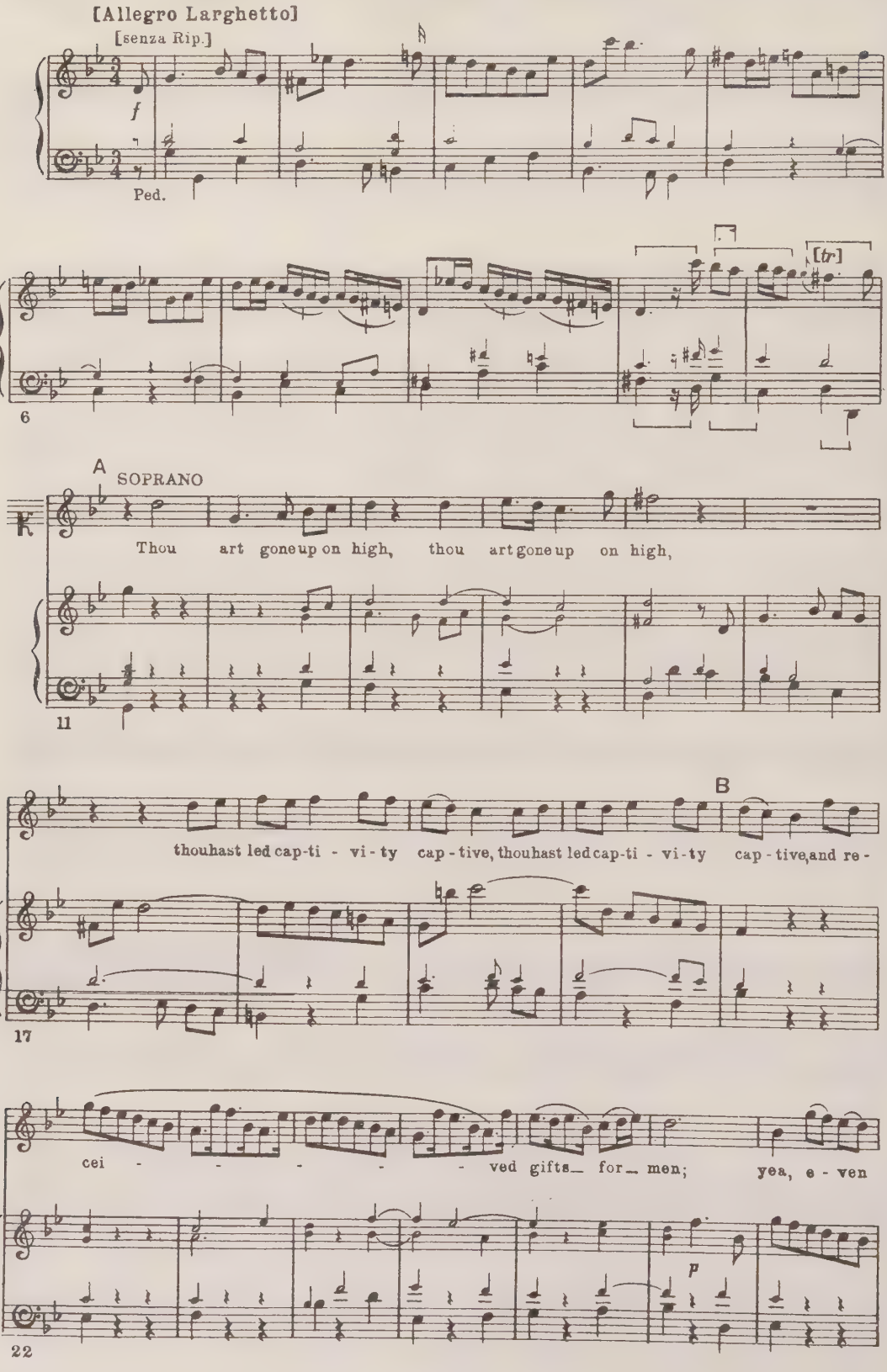
*See *Textual Companion.*


for thine en - e-mies, yea,
29
C
e - ven for thine en - e - mies,
35
that the Lord God might dwell a - mong them, that the Lord
41
God might dwell
47
[tr]
D
a - mong them, might dwell a - mong them.
forte
53

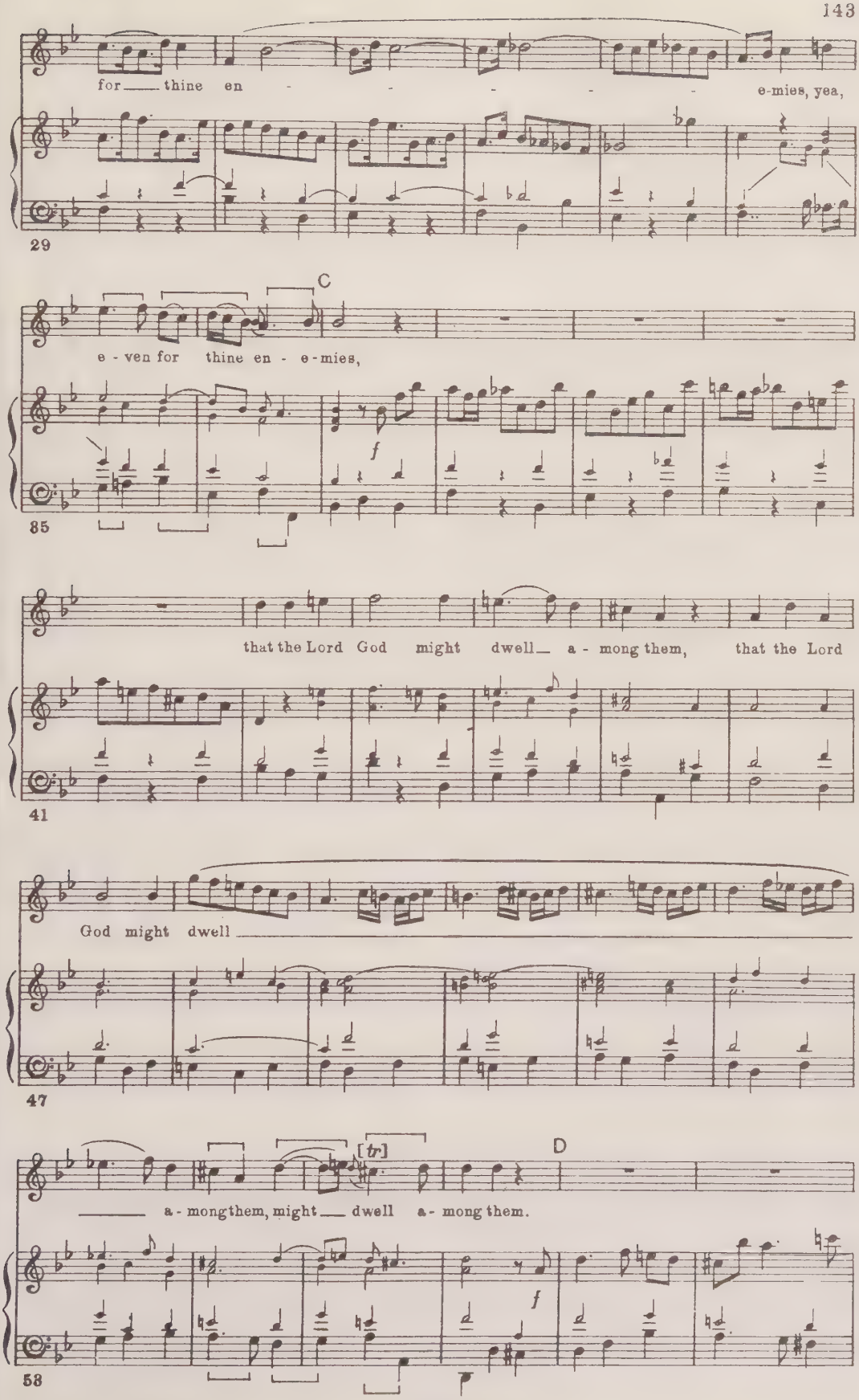

Thou art gone up on high, thou art gone up on high, thou hast
piano
59
led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty cap-tive, and re -
65
E
cei - ved, and re - cei - ved gifts for men, and re-
p
70
cei - ved gifts for thine en-e-mies, that the Lord God might dwell a-
76
mong them, and might dwell
82

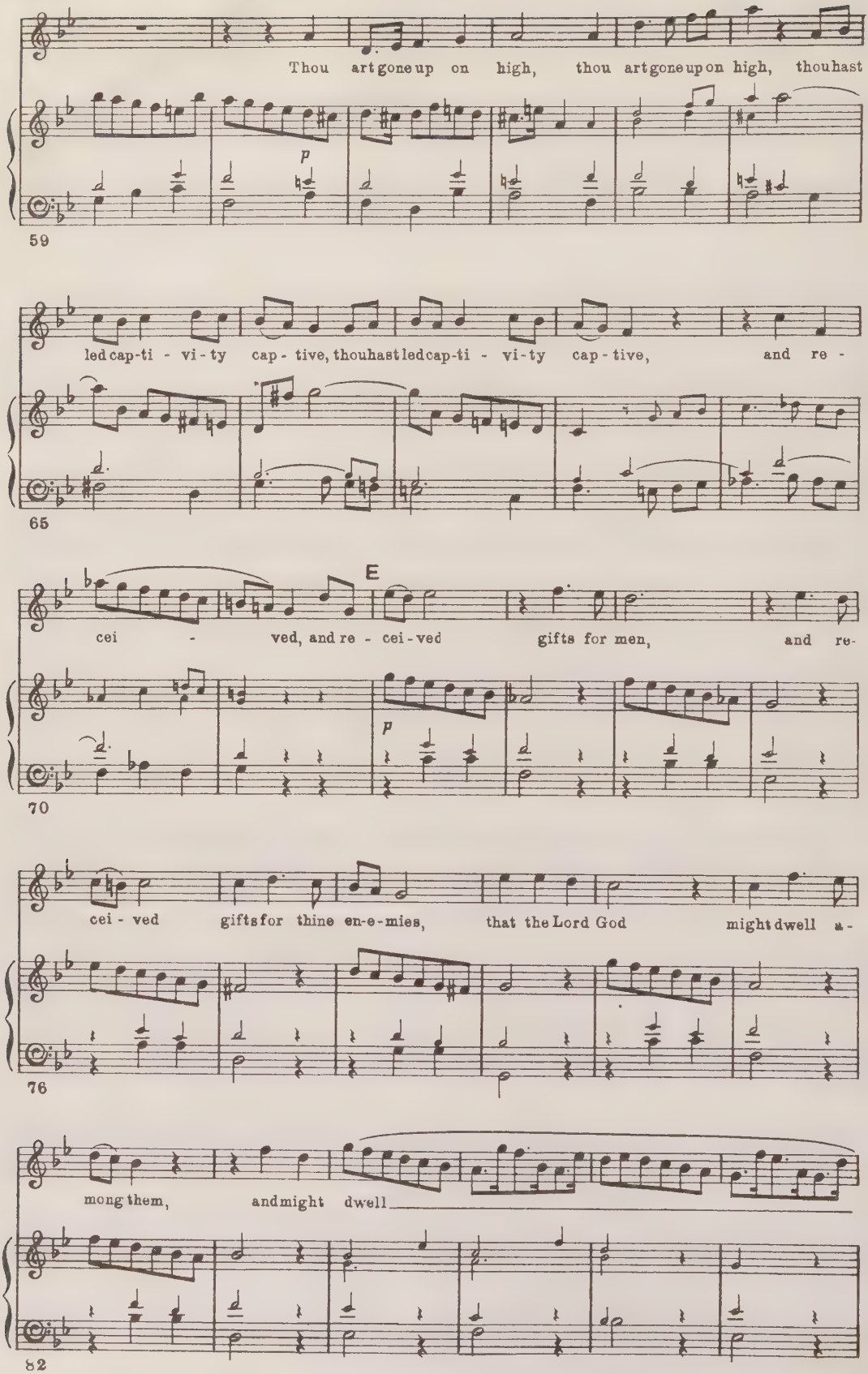

a - mong them, that the Lord God might
88
dwell a - mong them,
94
[tr]
that the Lord, the Lord God might dwell a-mong them.
forte
100
106
[tr]
112

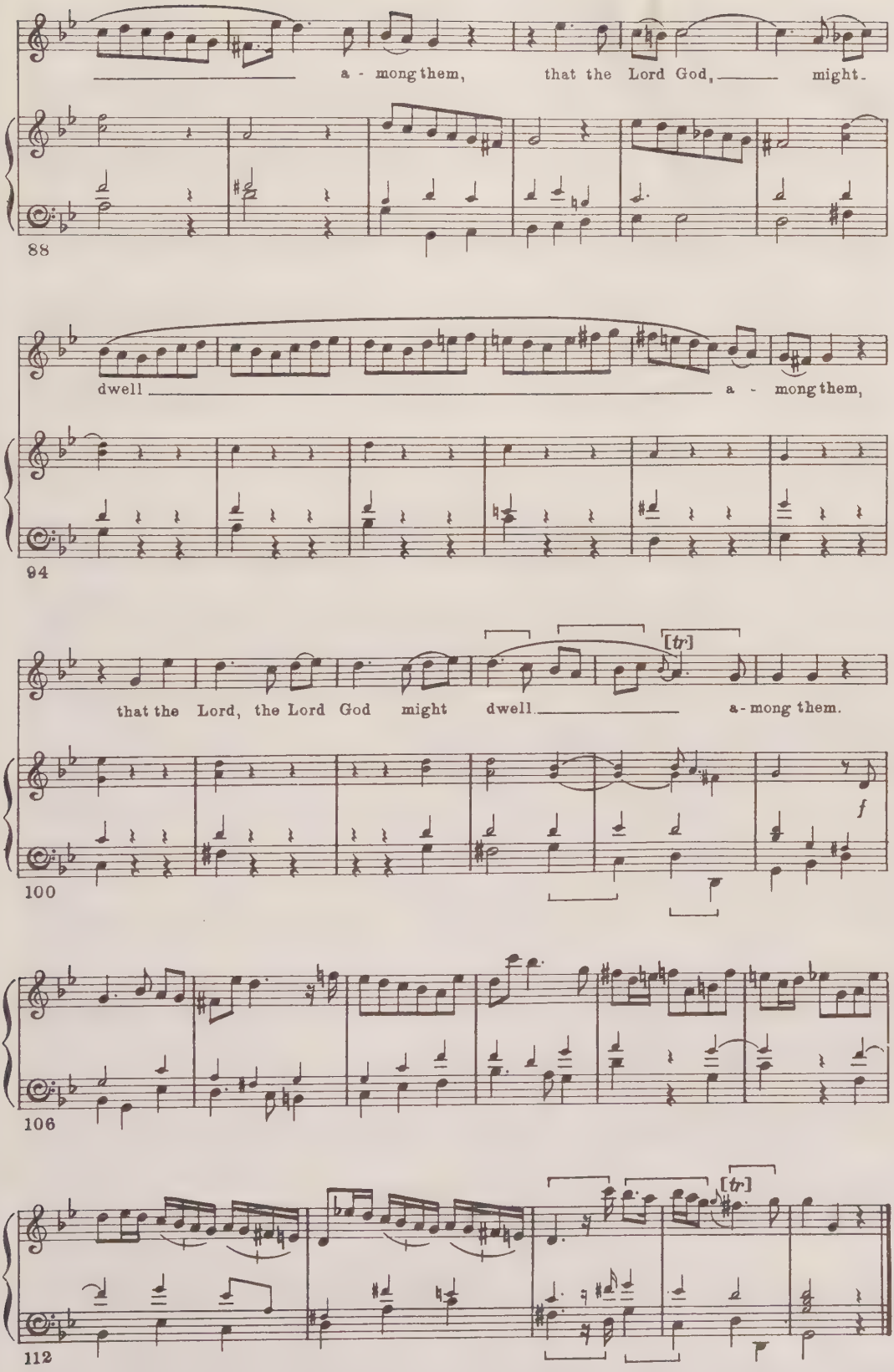
No. 36.— *VERSION II (Transposition of Version I for Soprano)**



*For use with Version II of No. 6.

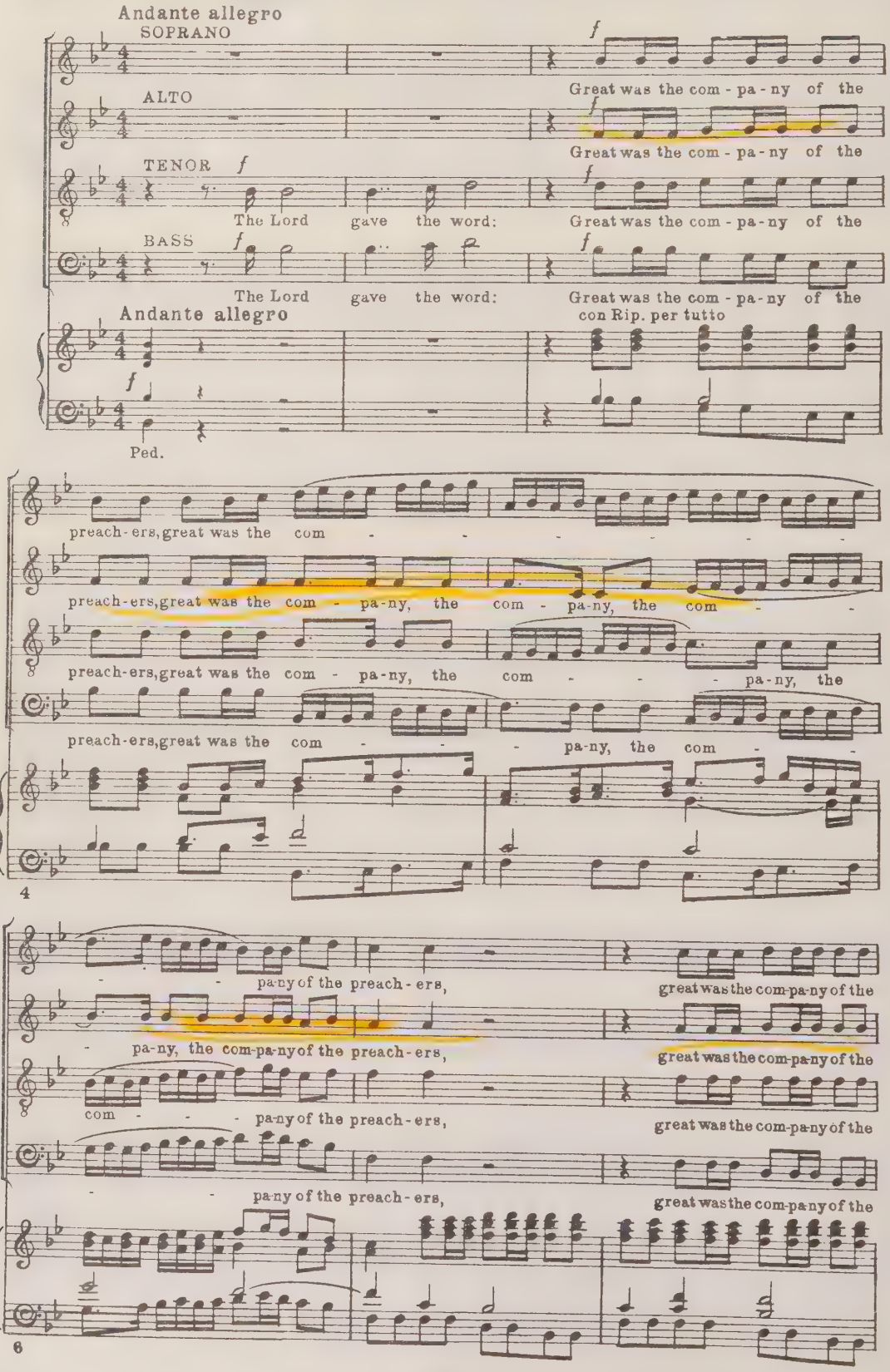

for thine en - - - - - - e-mies, yea,
29
C
e - ven for thine en - e-mies,
f
85
that the Lord God might dwell a - mong them, that the Lord
41
God might dwell
47
[tr]
D
a - mongthem, might dwell a - mong them.
f
58

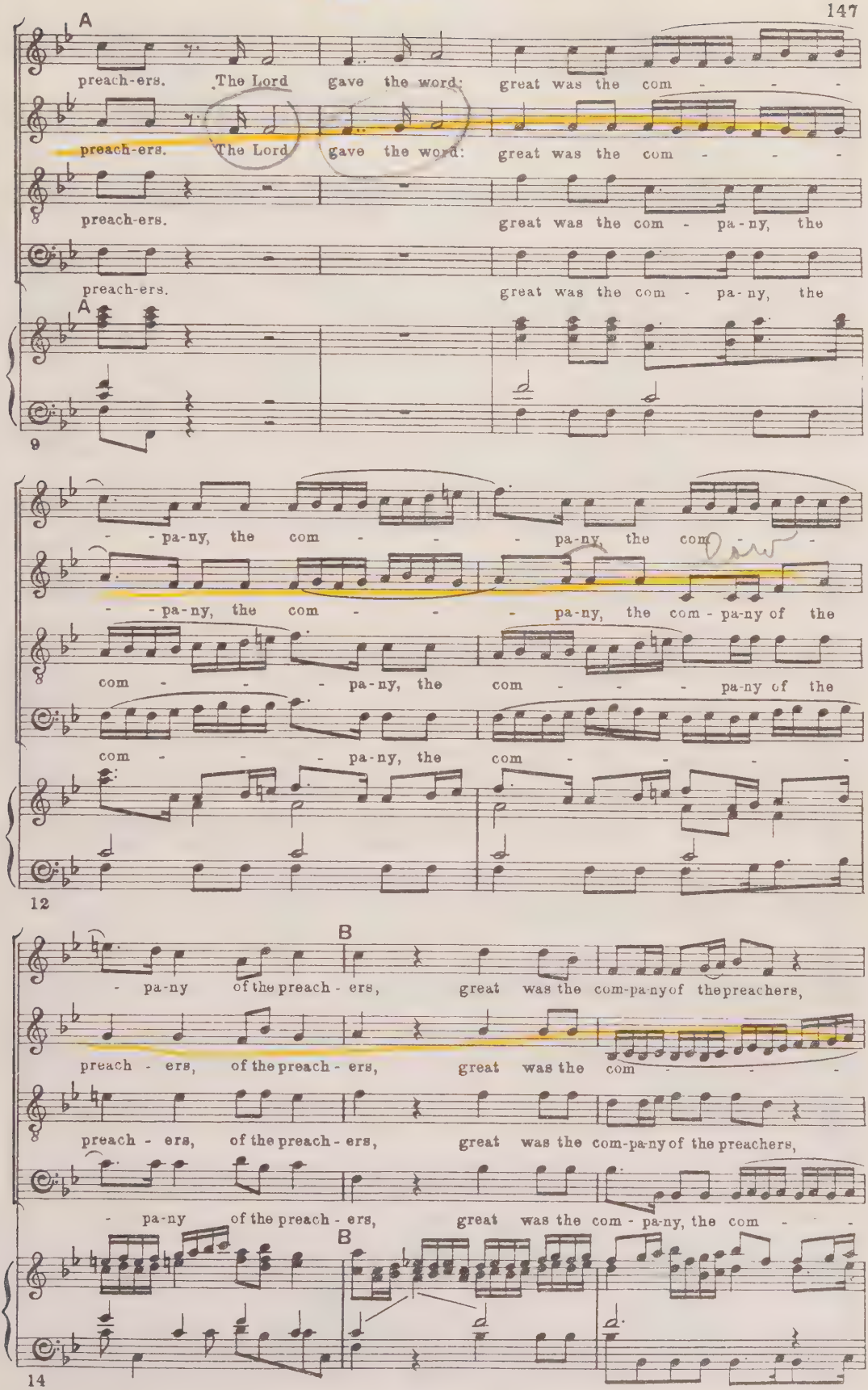

Thou art gone up on high, thou art gone up on high, thou hast
p
59
led cap-ti - vi-ty cap - tive, thou hast led cap-ti - vi-ty cap - tive, and re -
65
E
cei - ved, and re - cei-ved gifts for men, and re-
p
70
cei - ved gifts for thine en-e-mies, that the Lord God might dwell a -
76
mong them, and might dwell
82

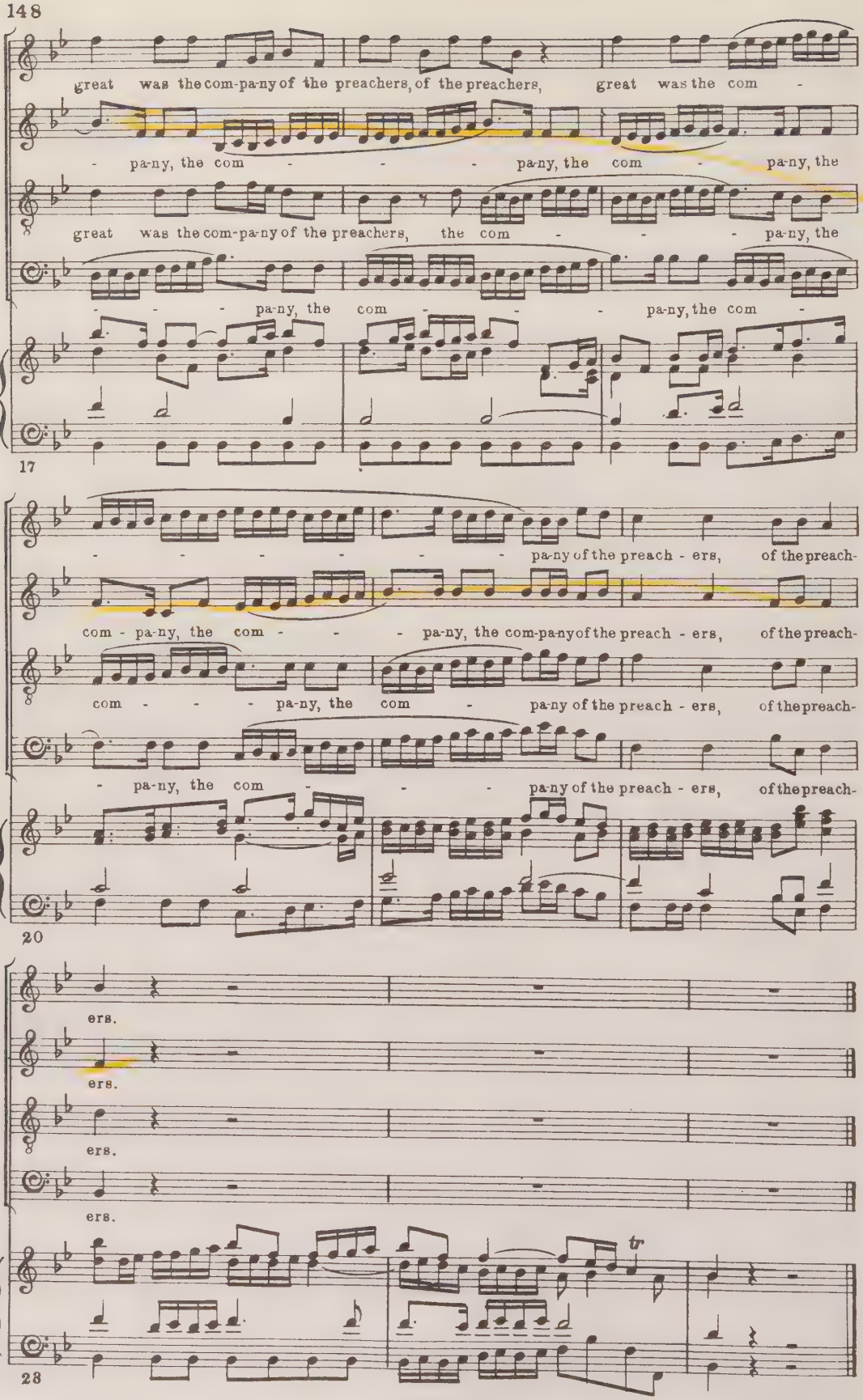

a - mong them, that the Lord God, might
88
dwell a - mong them,
94
[tr]
that the Lord, the Lord God might dwell a - mong them.
f
100
106
[tr]
112

No. 37. Chorus.— THE LORD GAVE THE WORD

Psalm lxviii, 11 (*Book of Common Prayer*)




A
preach-ers. The Lord gave the word: great was the com - - -
preach-ers. The Lord gave the word: great was the com - - -
preach-ers. great was the com - pa-ny, the
preach-ers. great was the com - pa-ny, the
A
9
- - pa-ny, the com - - - pa-ny, the com - -
- - pa-ny, the com - - - pa-ny, the com - pa-ny of the
com - - - pa-ny, the com - - - pa-ny of the
com - - - pa-ny, the com - - - -
12
B
- pa-ny of the preach - ers, great was the com-pa-ny of the preachers,
preach - ers, of the preach - ers, great was the com - - -
preach - ers, of the preach - ers, great was the com-pa-ny of the preachers,
- pa-ny of the preach - ers, great was the com - pa-ny, the com - -
B
14


great was the com-pa-ny of the preachers, of the preachers, great was the com -
- pa-ny, the com - - - pa-ny, the com - pa-ny, the
great was the com-pa-ny of the preachers, the com - - - pa-ny, the
- - - pa-ny, the com - - - pa-ny, the com -
17
- - - - - - pa-ny of the preach - ers, of the preach-
com - pa-ny, the com - - - pa-ny, the com-pa-ny of the preach - ers, of the preach-
com - - - pa-ny, the com - pa-ny of the preach - ers, of the preach-
- pa-ny, the com - - - pa-ny of the preach - ers, of the preach-
20
ers.
ers.
ers.
ers.
tr
28

No. 38. Aria.— HOW BEAUTIFUL ARE THE FEET*

Romans x, 15

VERSION I

Larghetto

[senza Rip.]

f

Ped.

SOPRANO

How beau-ti-ful are the feet of themthat

[*tr*]

p

preach the gos-pel of peace,- how beau-ti-ful are the feet, how

piano

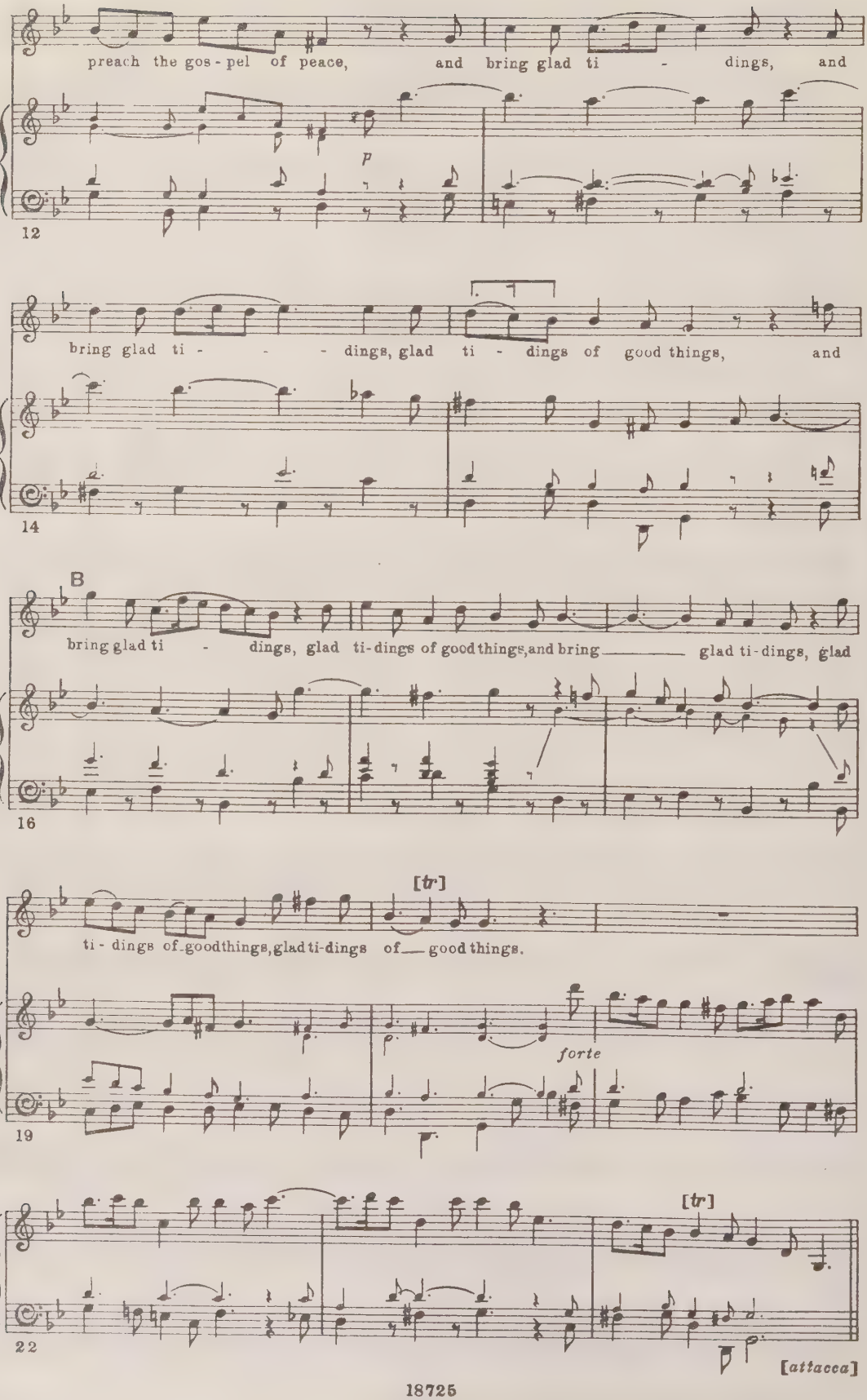
beau-ti-ful are the feet_ of them that preach the gos-pel of peace,

forte

A

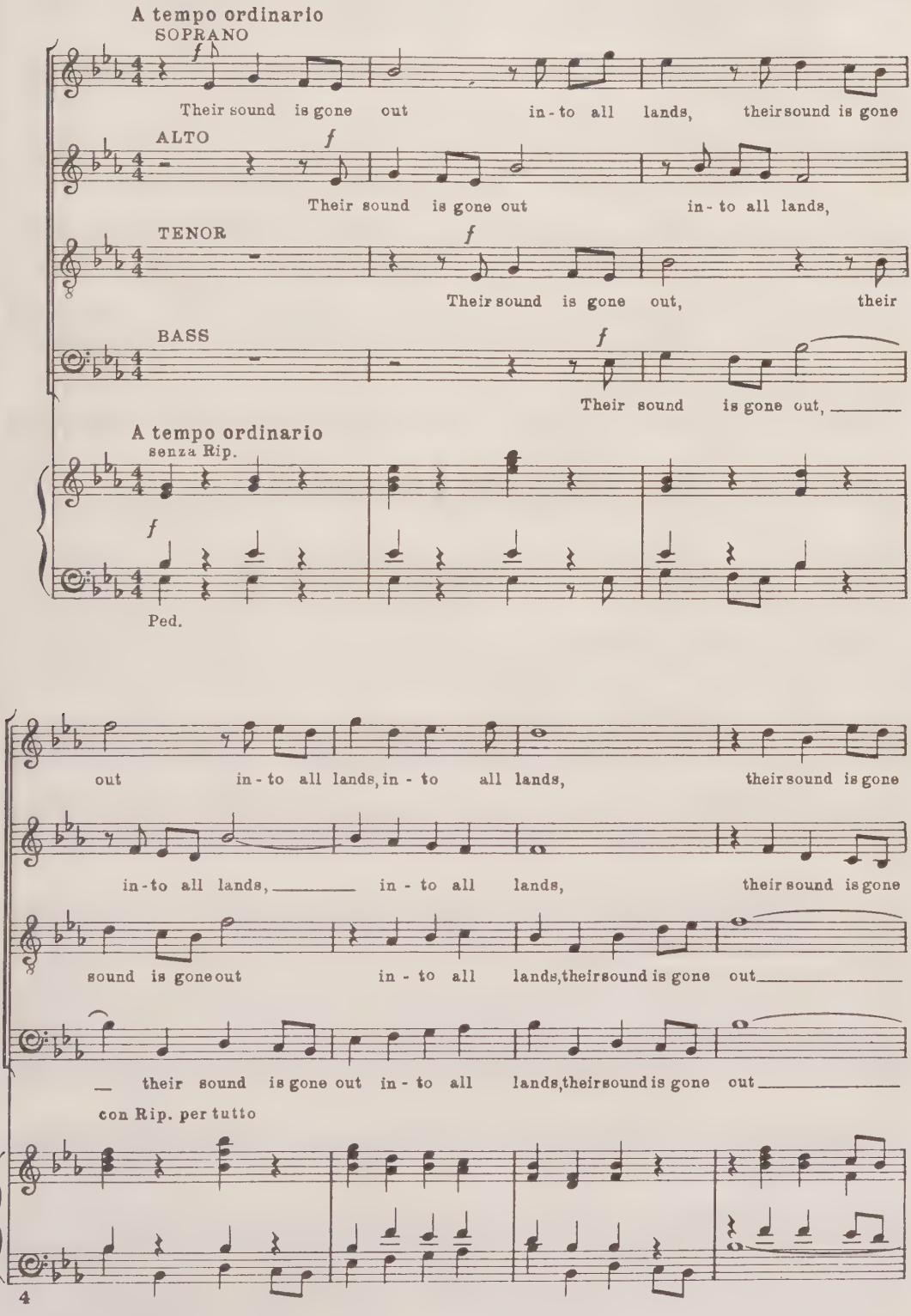
how beau-ti-ful are the feet_ of them that

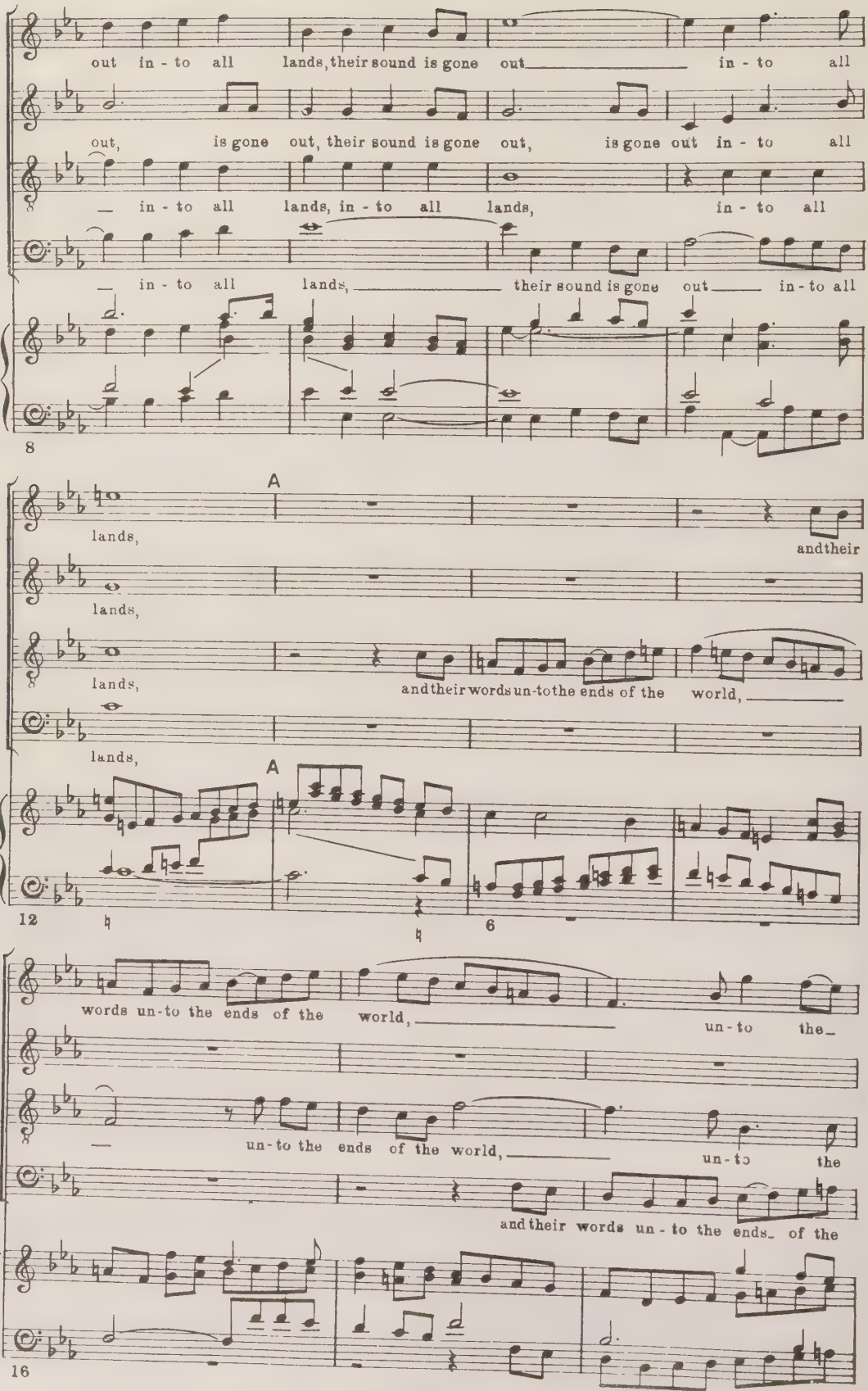
*See Appendix and *Textual Companion*.

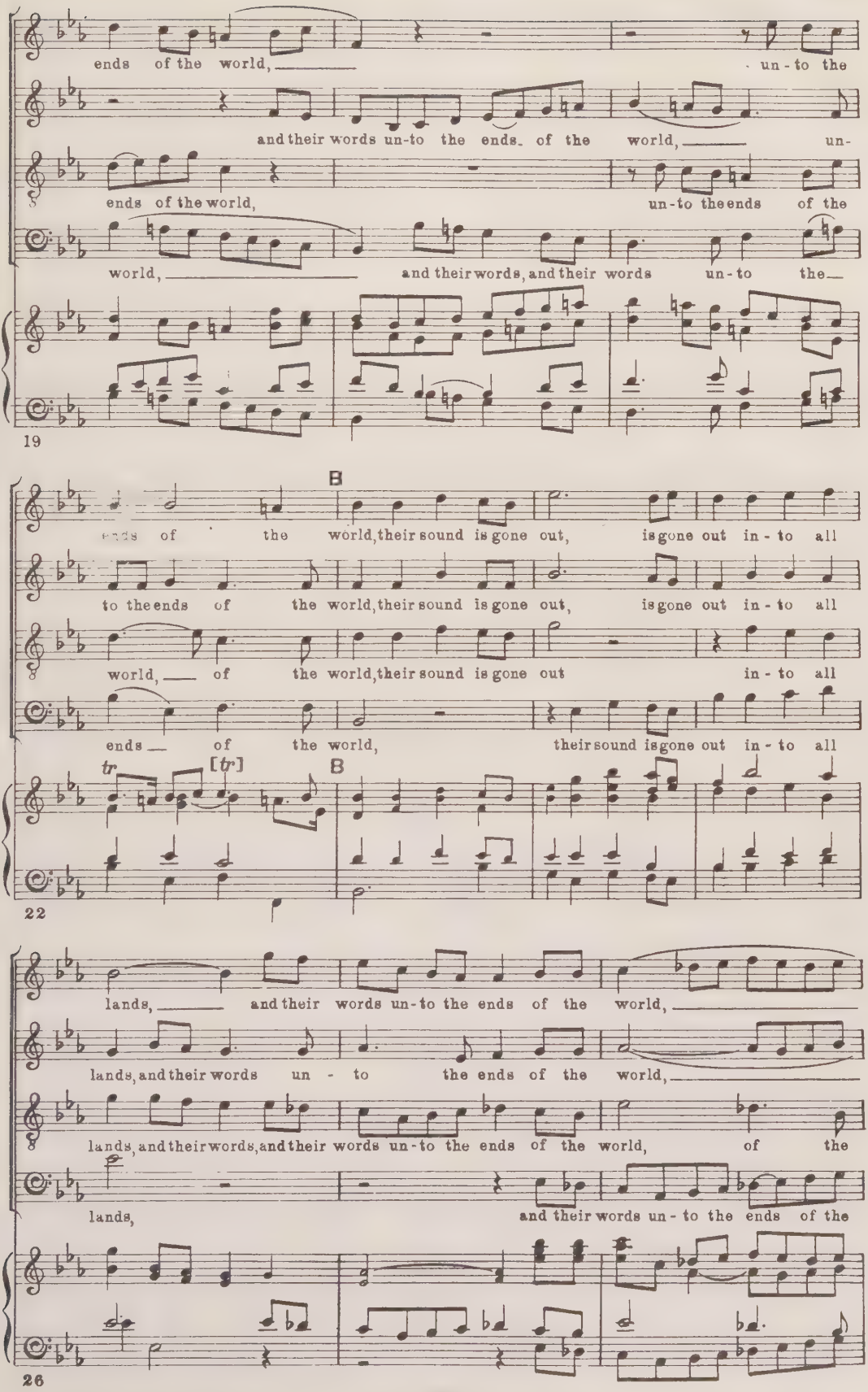

preach the gos - pel of peace, and bring glad ti - dings, and
p
12
bring glad ti - - - - dings, glad ti - dings of good things, and
14
B
bring glad ti - dings, glad ti-dings of good things, and bring glad ti-dings, glad
16
[tr]
ti - dings of good things, glad ti-dings of good things.
forte
19
[tr]
22
[attacca]

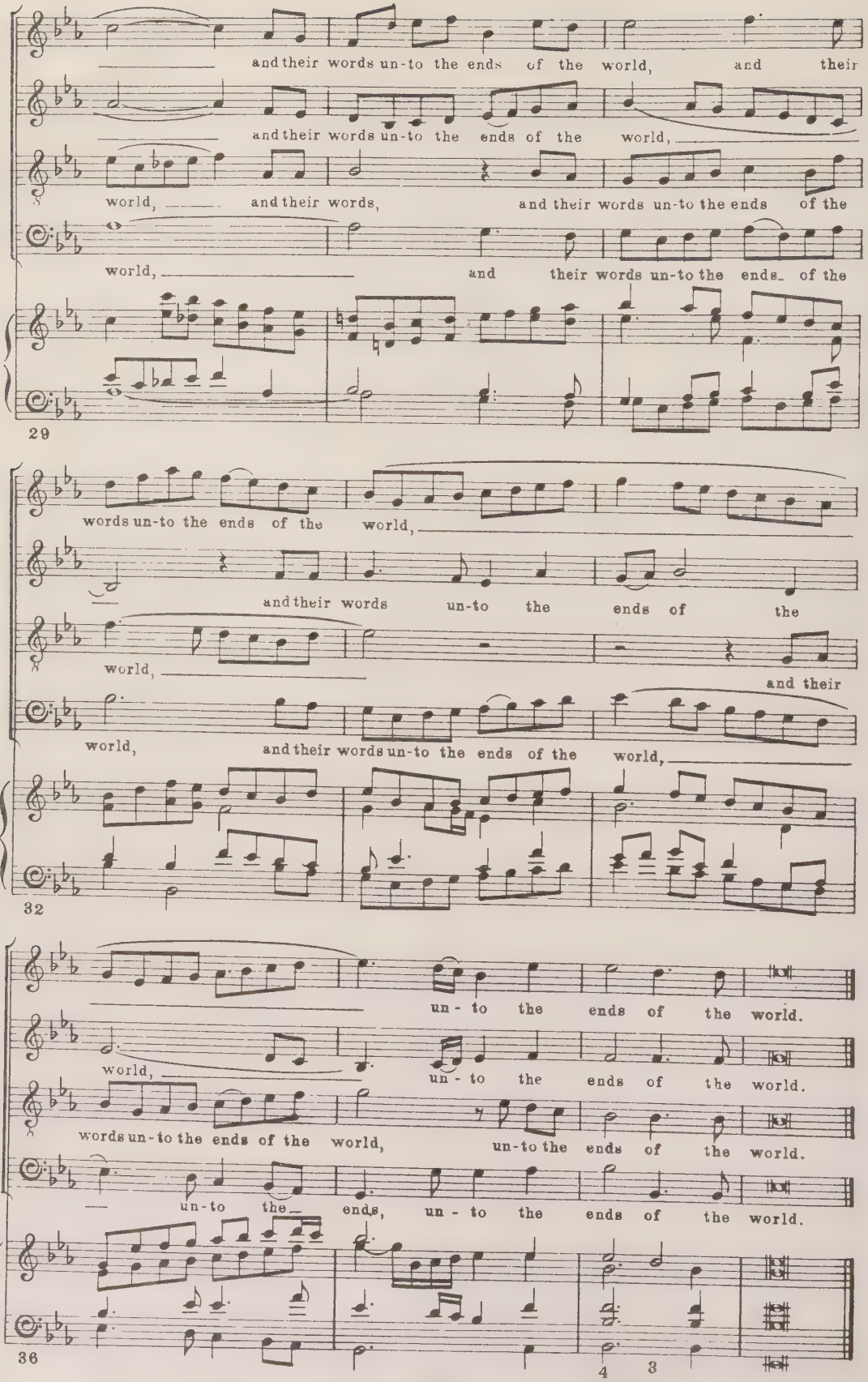
No. 39. Chorus.—THEIR SOUND IS GONE OUT

Romans x, 18 *VERSION I* (*The third Version to be composed*)


A tempo ordinario
SOPRANO
Their sound is gone out in-to all lands, their sound is gone
ALTO
Their sound is gone out in-to all lands,
TENOR
Their sound is gone out, their
BASS
Their sound is gone out,
A tempo ordinario
senza Rip.
Ped.
out in-to all lands, in-to all lands, their sound is gone
in-to all lands, in-to all lands, their sound is gone
sound is gone out in-to all lands, their sound is gone out
their sound is gone out in-to all lands, their sound is gone out
con Rip. per tutto


out in - to all lands, their sound is gone out in - to all
out, is gone out, their sound is gone out, is gone out in - to all
in - to all lands, in - to all lands, in - to all
in - to all lands, their sound is gone out in - to all
8
A
lands,
and their
lands,
lands, and their words un-to the ends of the world,
lands,
A
12
6
words un-to the ends of the world, un-to the
un-to the ends of the world, un-to the
and their words un - to the ends of the
16

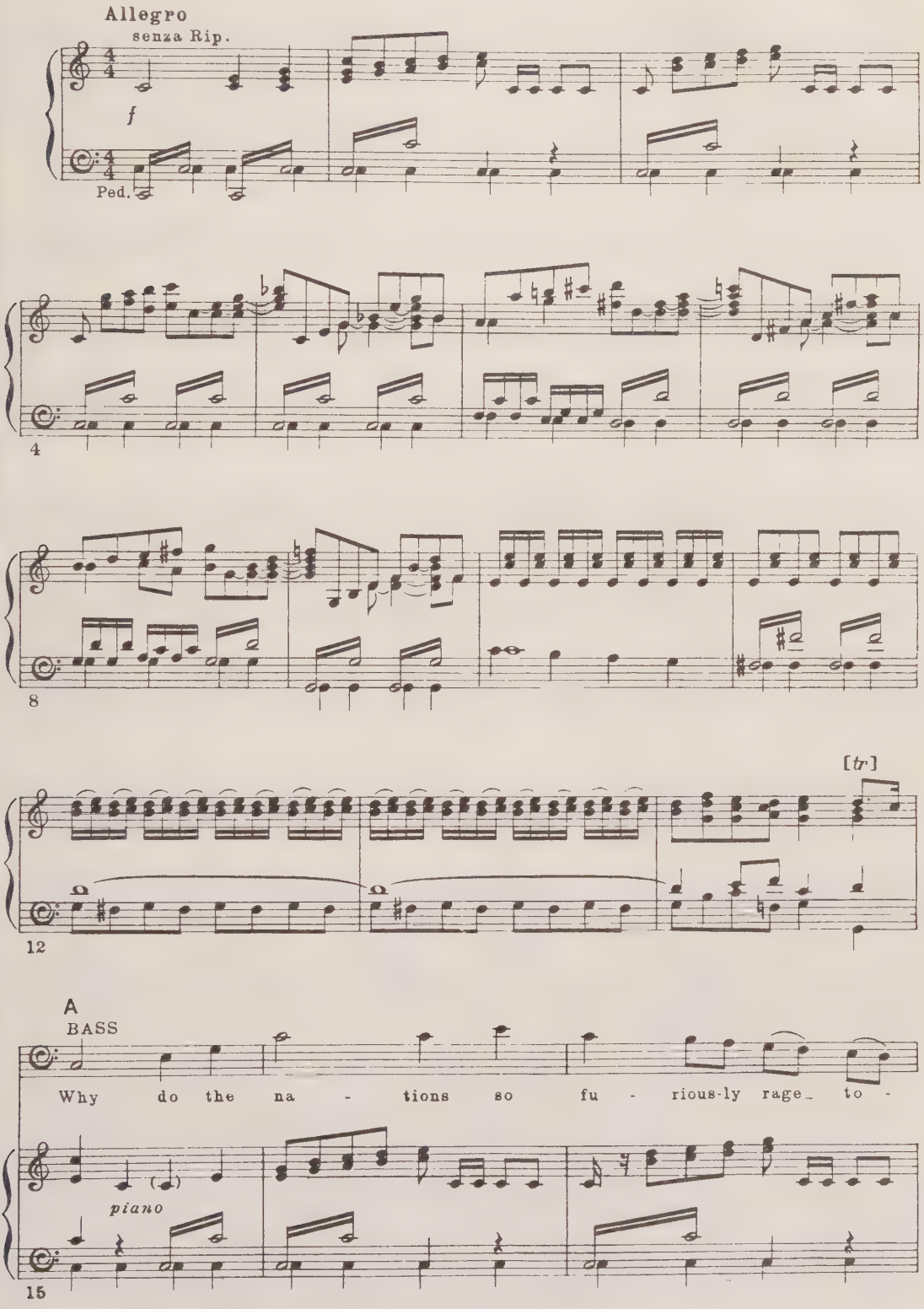

ends of the world, un-to the
and their words un-to the ends of the world, un-
ends of the world, un-to the ends of the
world, and their words, and their words un-to the
19
B
ends of the world, their sound is gone out, is gone out in-to all
to the ends of the world, their sound is gone out, is gone out in-to all
world, of the world, their sound is gone out in-to all
ends of the world, their sound is gone out in-to all
tr
[tr]
B
22
lands, and their words un-to the ends of the world,
lands, and their words un-to the ends of the world,
lands, and their words, and their words un-to the ends of the world, of the
lands, and their words un-to the ends of the
26

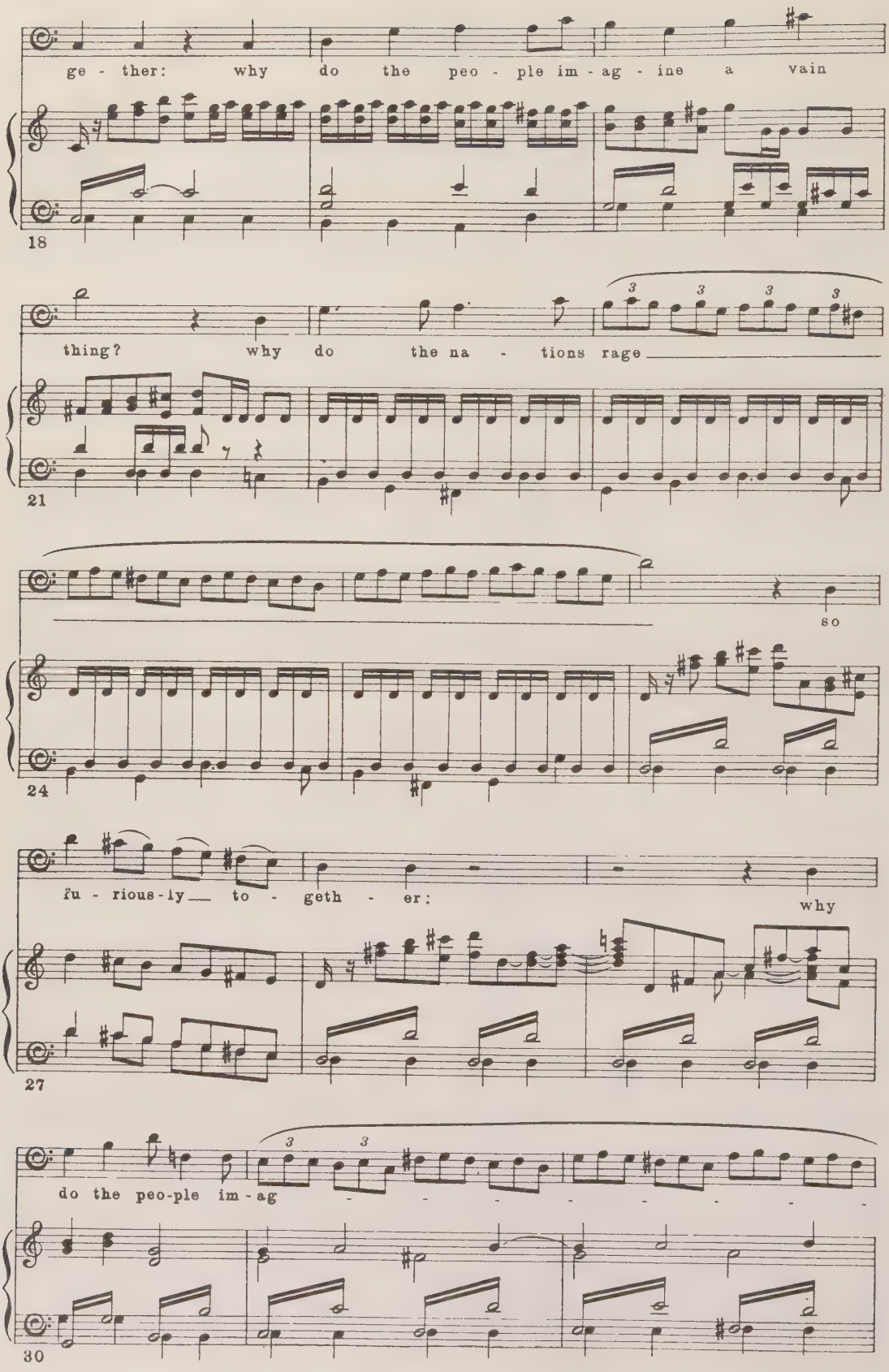

and their words un-to the ends of the world, and their
and their words un-to the ends of the world,
world, and their words, and their words un-to the ends of the
world, and their words un-to the ends of the
29
words un-to the ends of the world,
and their words un-to the ends of the
world, and their
world, and their words un-to the ends of the world,
32
un - to the ends of the world.
world, un - to the ends of the world.
words un-to the ends of the world, un-to the ends of the world.
un-to the ends, un - to the ends of the world.
36
4 3

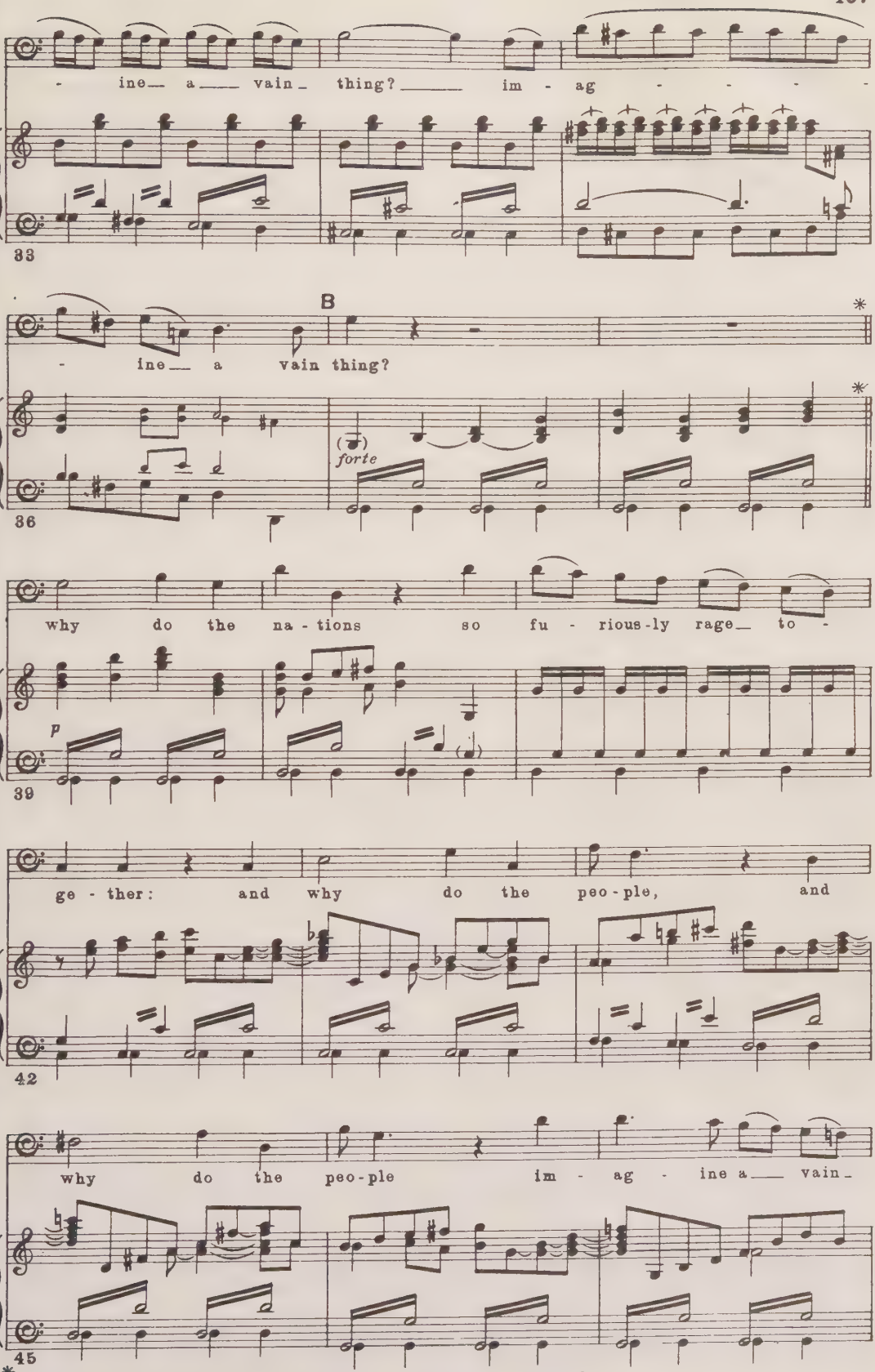
No. 40. Air.— WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?

VERSIONS I & II

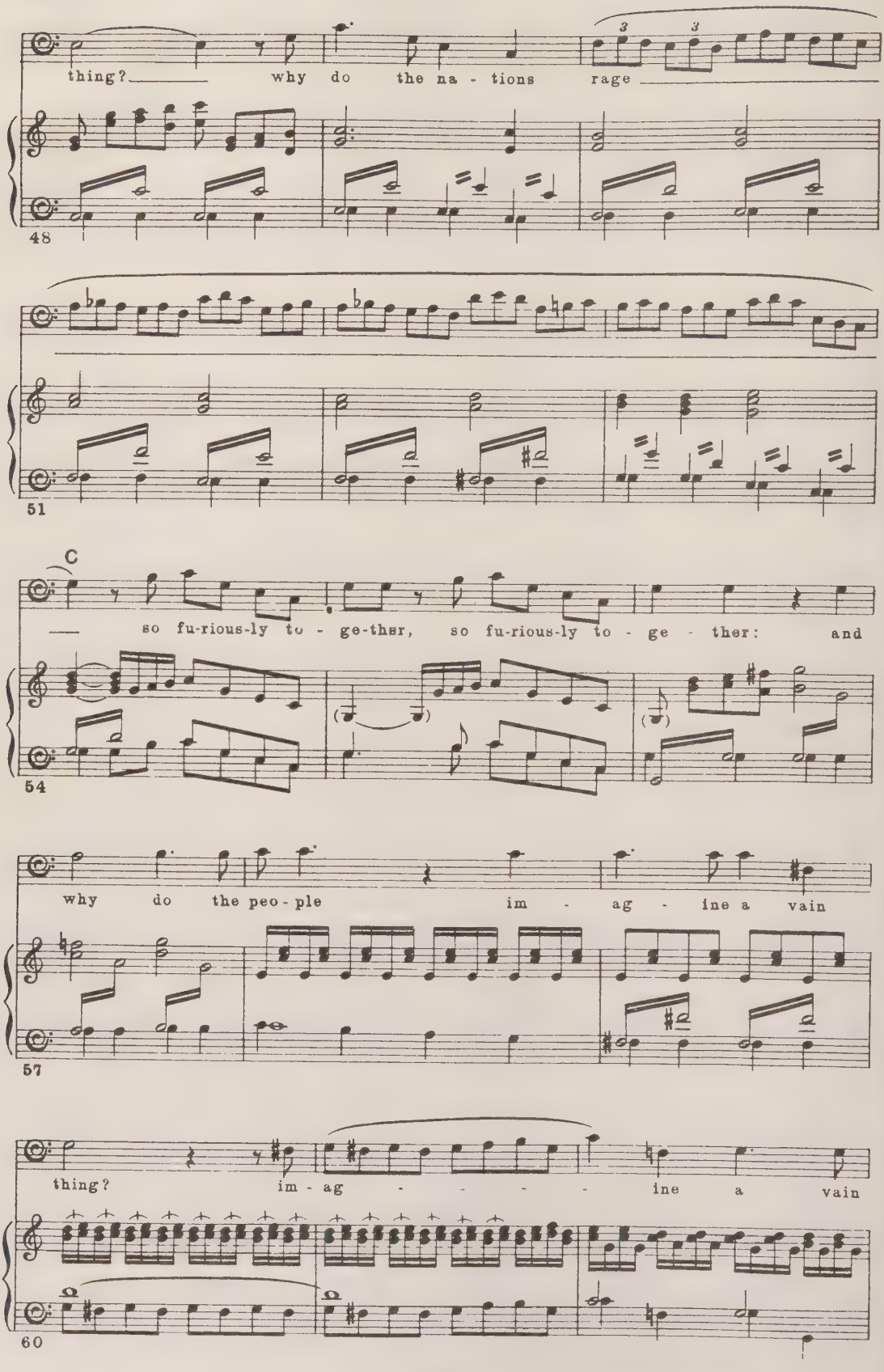
Psalm ii, 1, 2 (*Book of Common Prayer*)

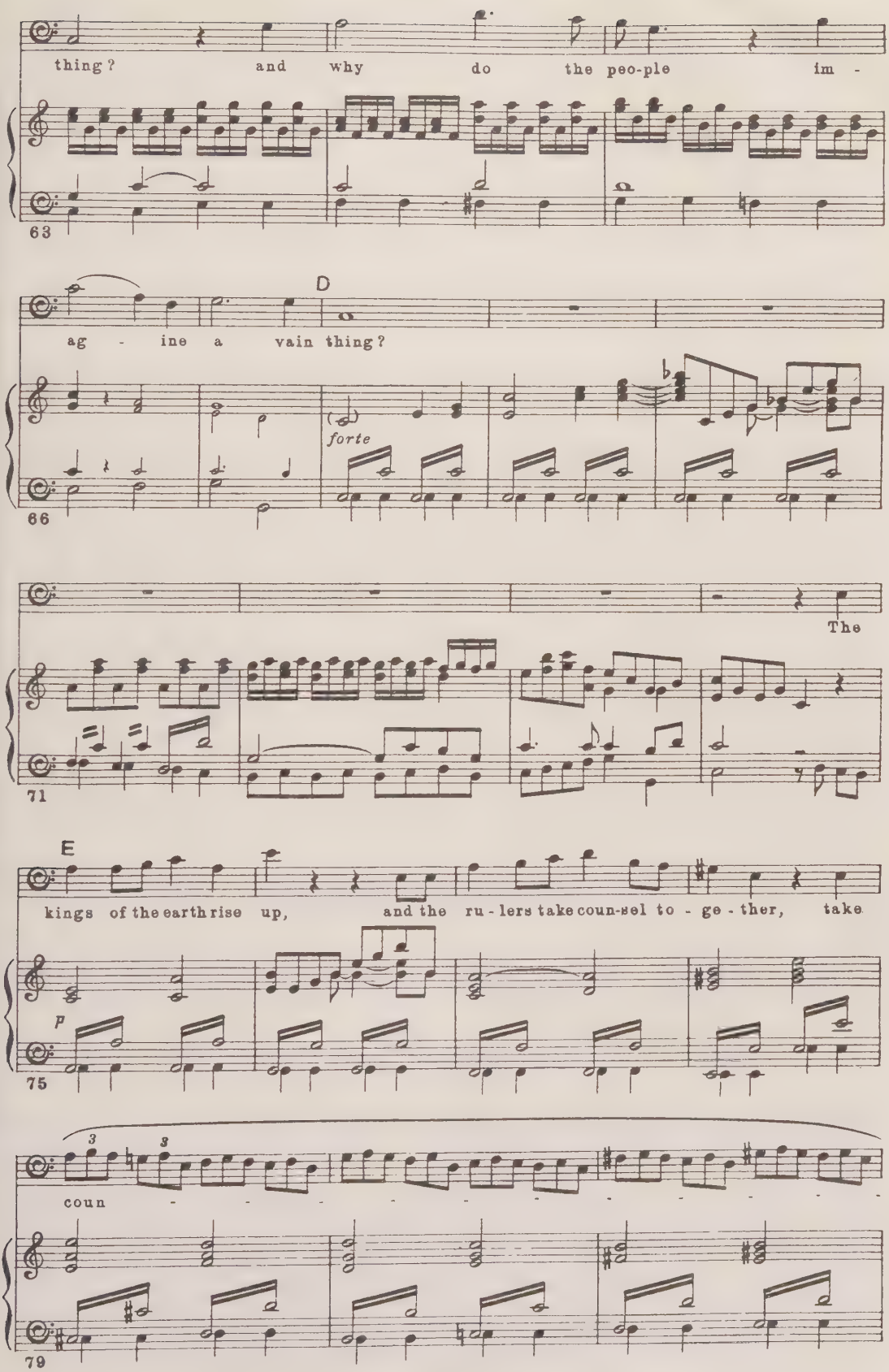


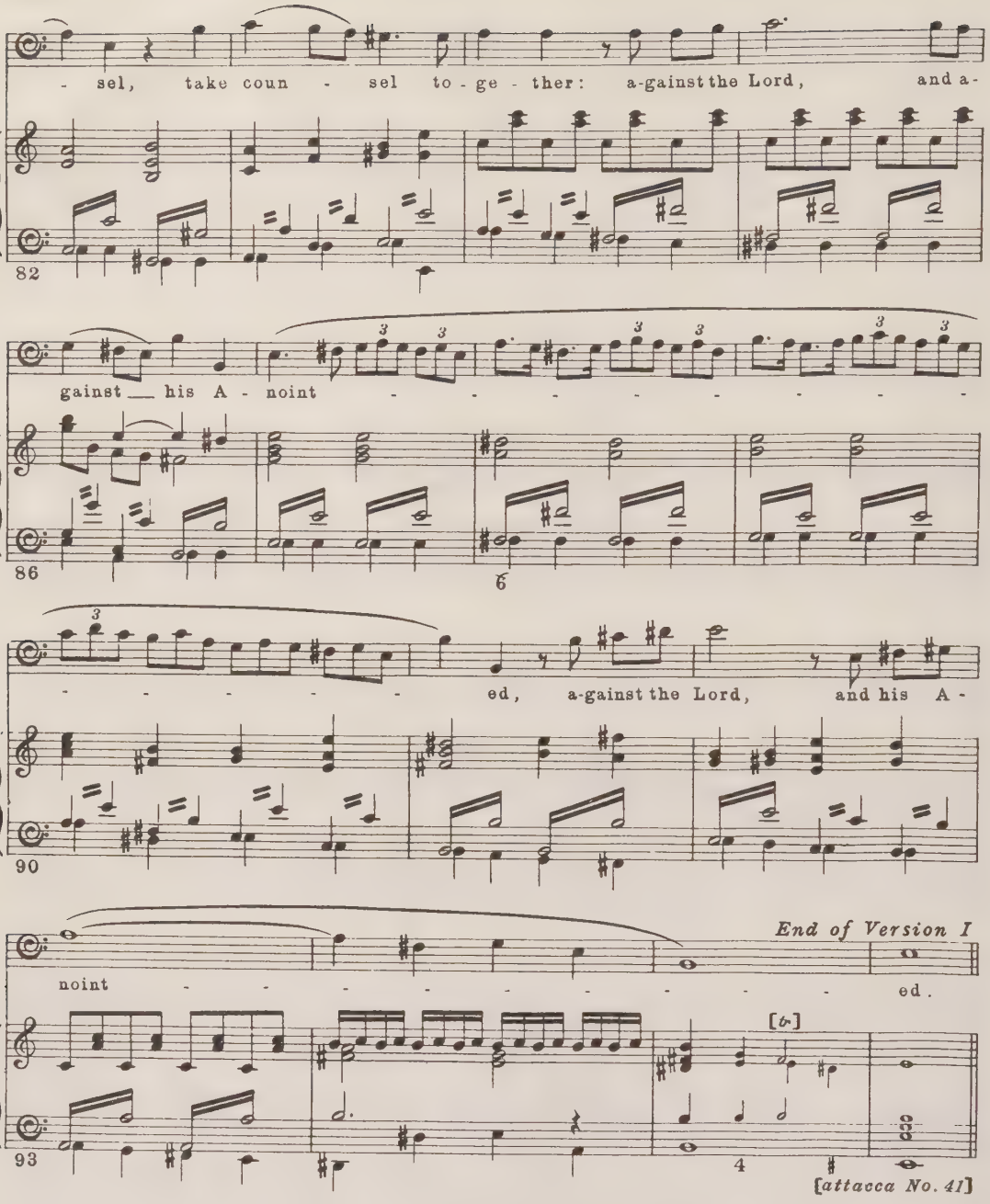

ge - ther: why do the peo - ple im - ag - ine a vain
18
thing? why do the na - tions rage
21
so
24
fu - rious-ly to - geth - er: why
27
do the peo-ple im - ag
30


- ine a vain thing? im - ag - - - - -
33
B
- ine a vain thing?
(f)
forte
36
why do the na - tions so fu - rious-ly rage to -
p
39
ge - ther: and why do the peo - ple, and
42
why do the peo - ple im - ag - ine a vain -
45

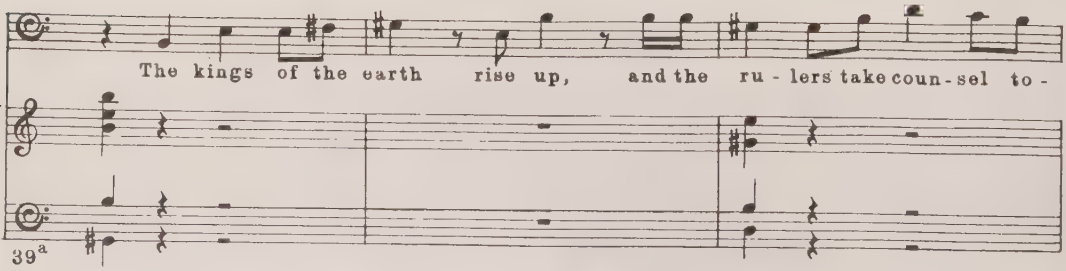
* Bar 38. For Version II, continue at the Recitative on page 160


thing? why do the na - tions rage
48
51
C
so fu-rious-ly to - ge-ther, so fu-rious-ly to - ge - ther: and
54
why do the peo - ple im - ag - ine a vain
57
thing? im - ag - - - - - ine a vain
60

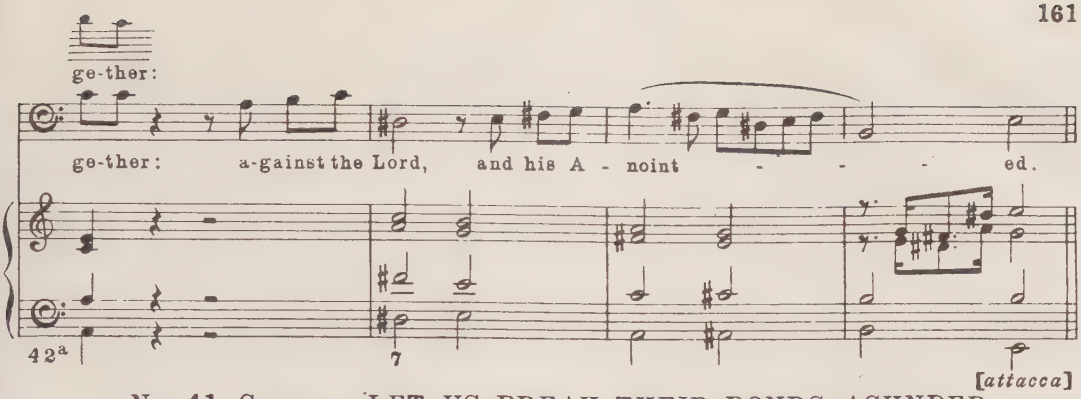

thing? and why do the peo-ple im -
63
D
ag - ine a vain thing?
forte
66
The
71
E
kings of the earth rise up, and the ru - lers take coun-sel to - ge - ther, take
P
75
3
3
coun
79


- sel, take coun - sel to - ge - ther: a-gainst the Lord, and a-
82
gainst his A - noint - - - - - - - - -
86
ed, a-gainst the Lord, and his A -
90
End of Version I
noint - - - - - - - - - - ed.
[b]
93
4
[attacca No. 41]

*VERSION II**



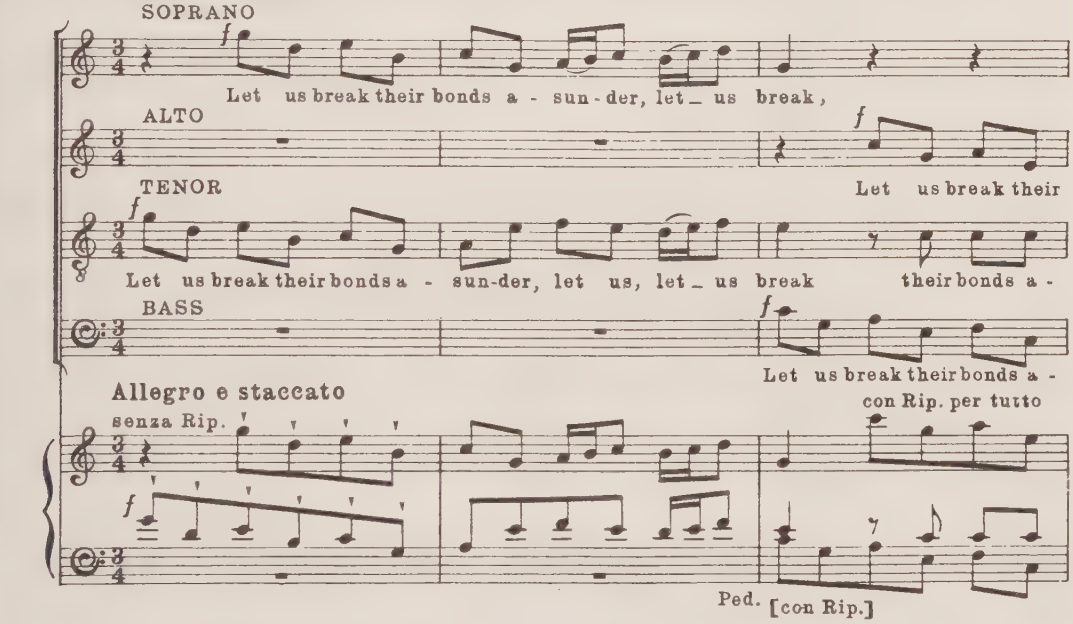
* This is not to be thought of as a makeshift ending, but an alternative with authority from Handel's own time. It leads dramatically to the ensuing chorus. *Editor*

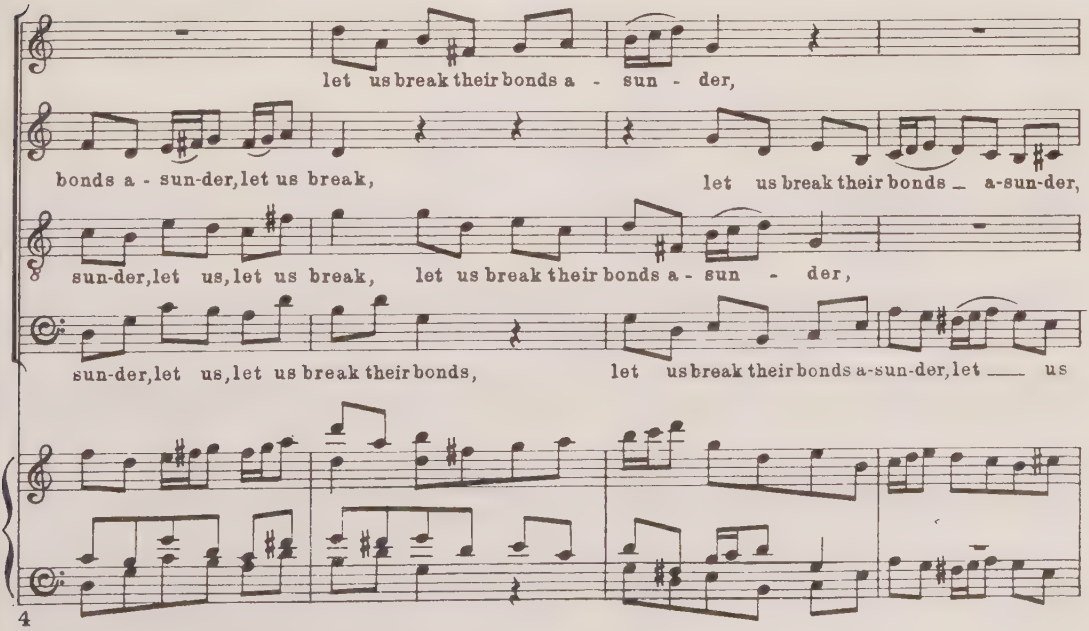


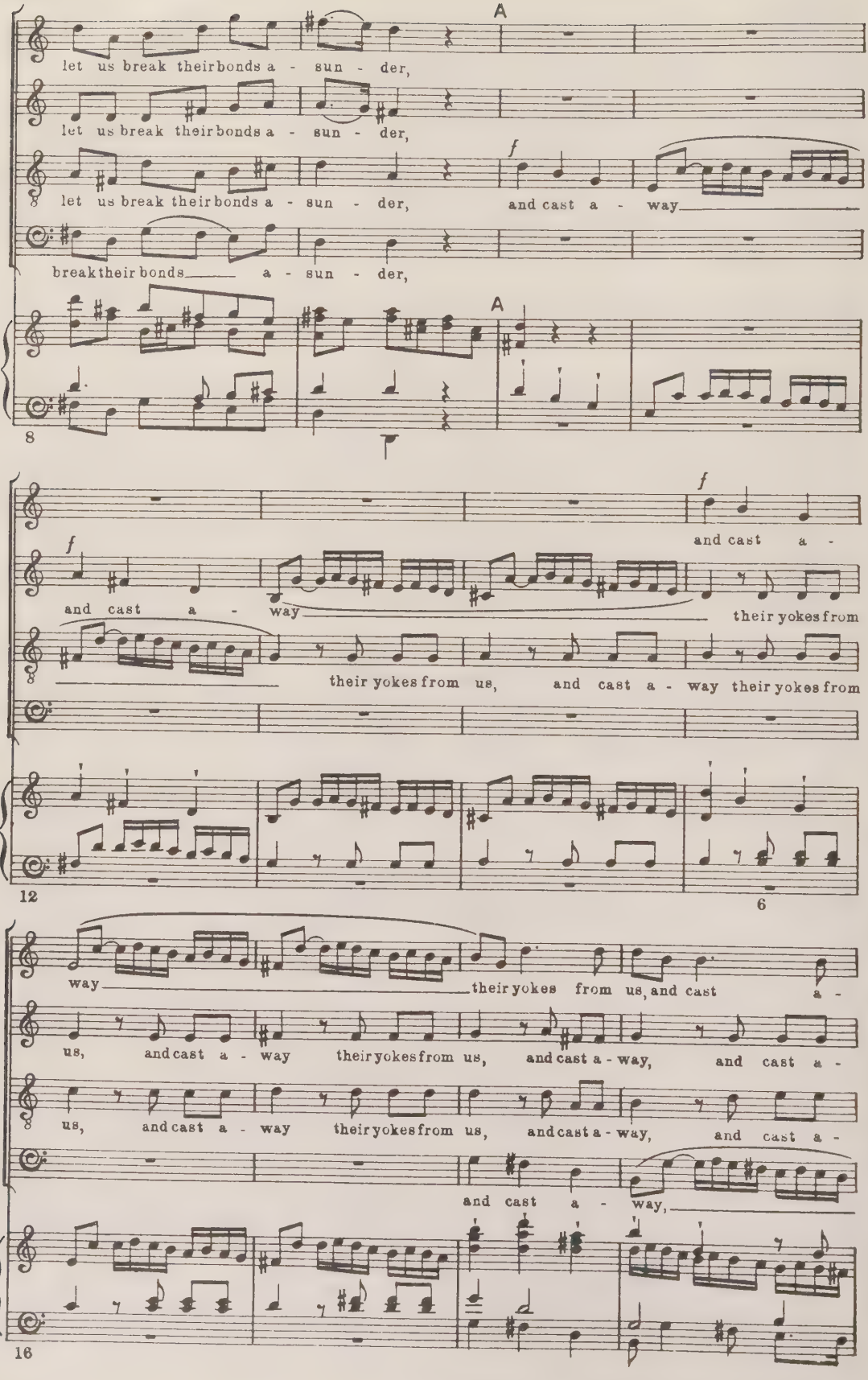
Psalm ii, 3

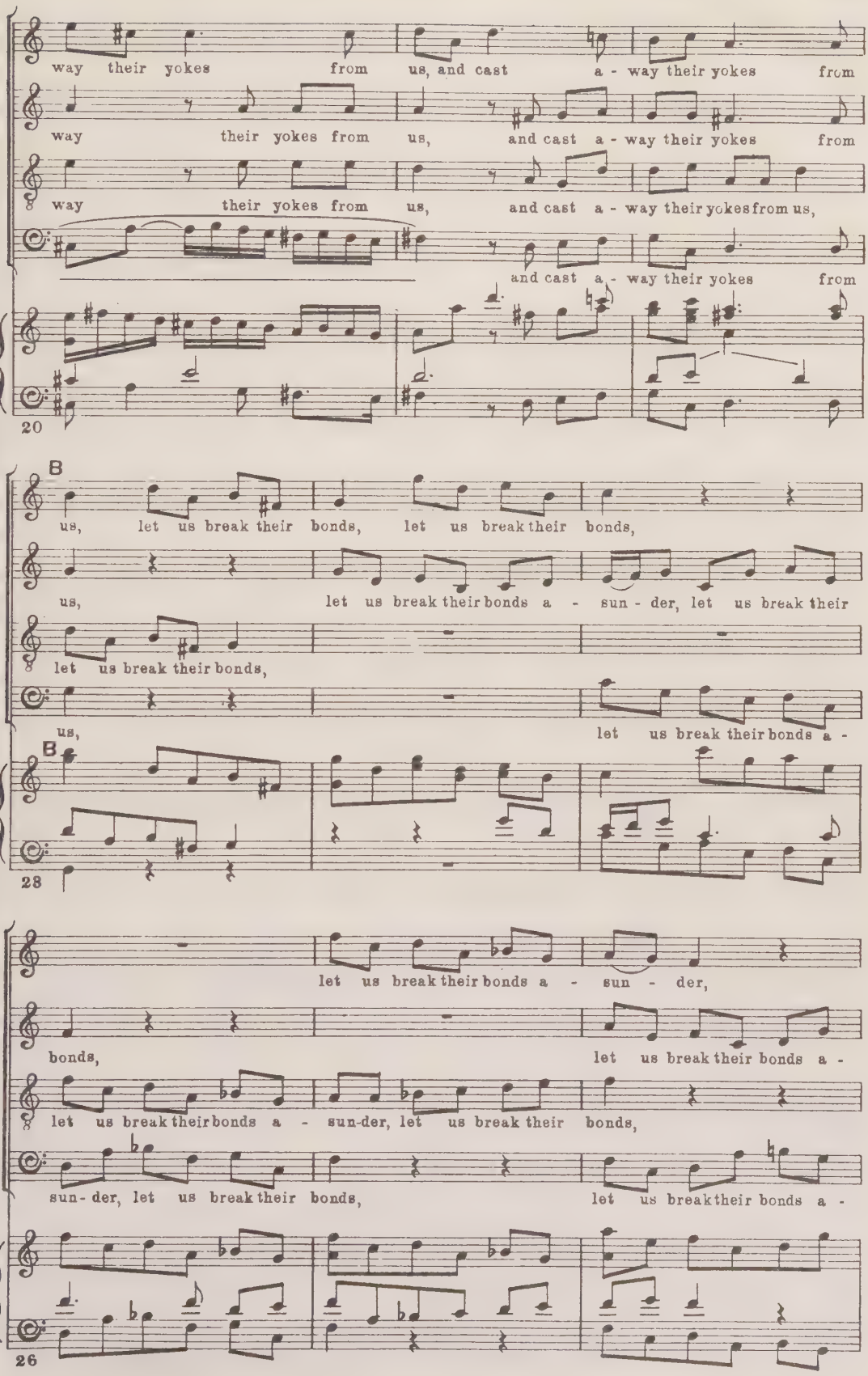
No. 41. Chorus.—Let us break their bonds asunder

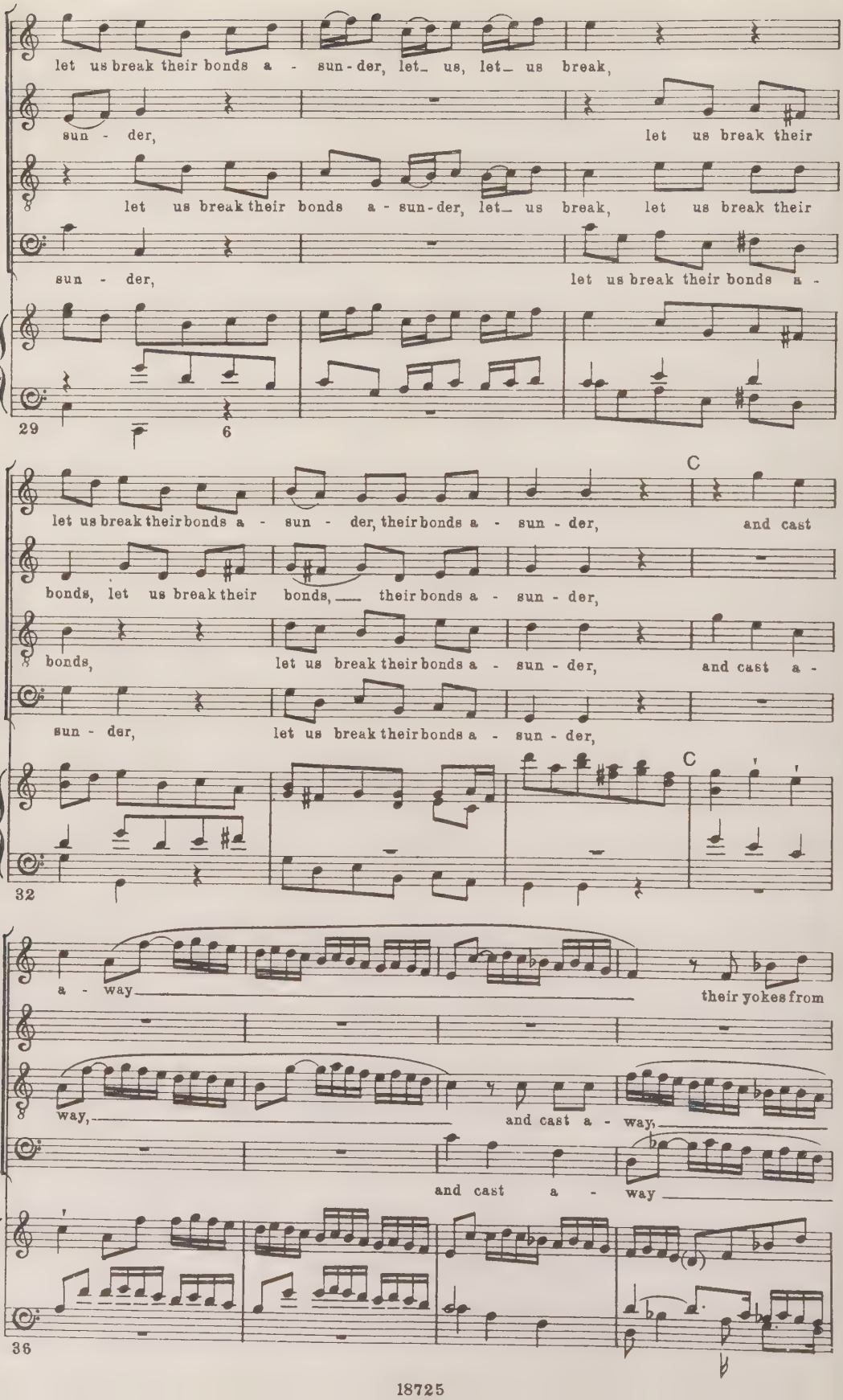
Allegro e staccato

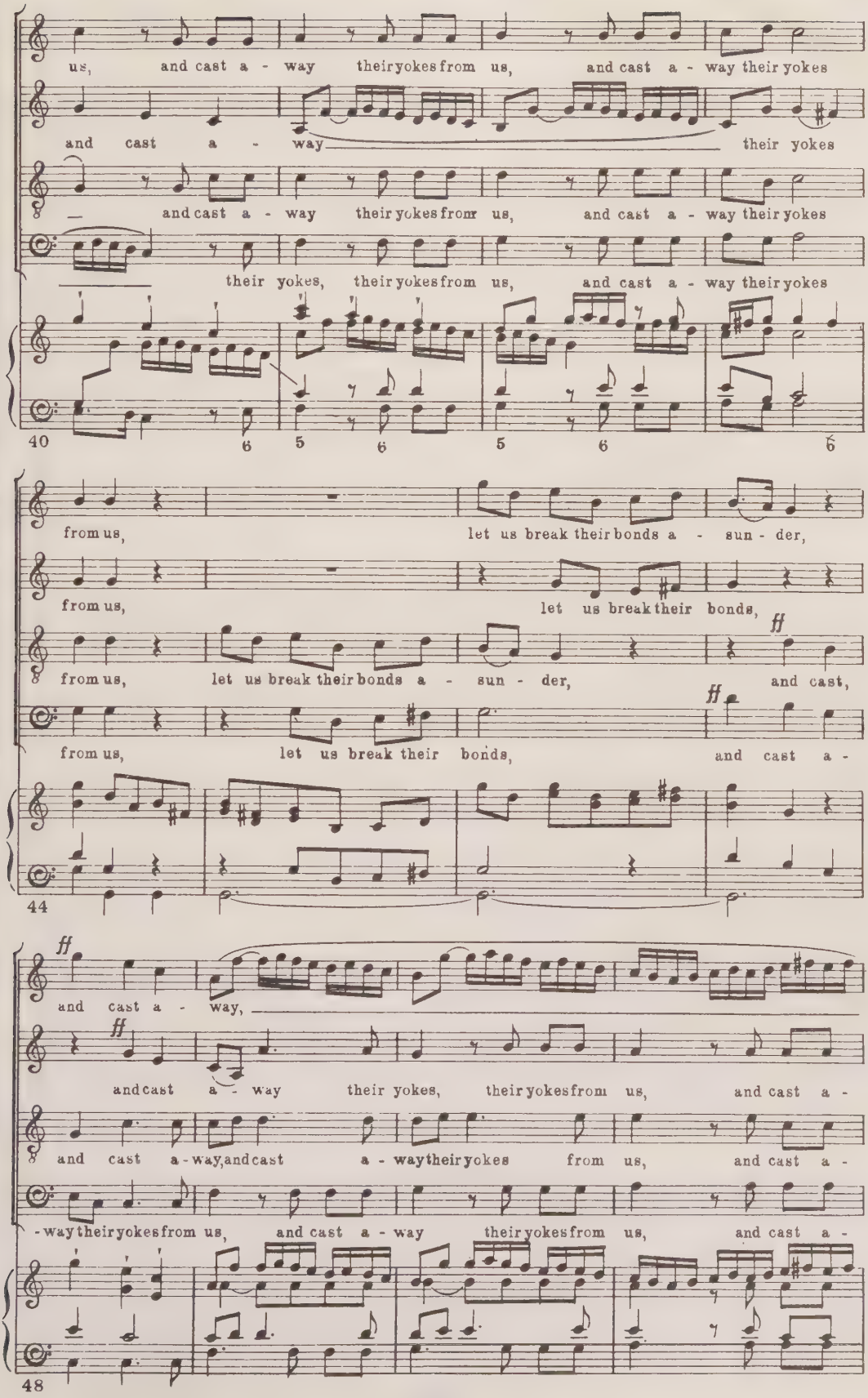

SOPRANO
Let us break their bonds a - sun - der, let us break,
ALTO
Let us break their
TENOR
Let us break their bonds a - sun-der, let us, let us break their bonds a -
BASS
Let us break their bonds a -
Allegro e staccato
senza Rip.
con Rip. per tutto
Ped. [con Rip.]

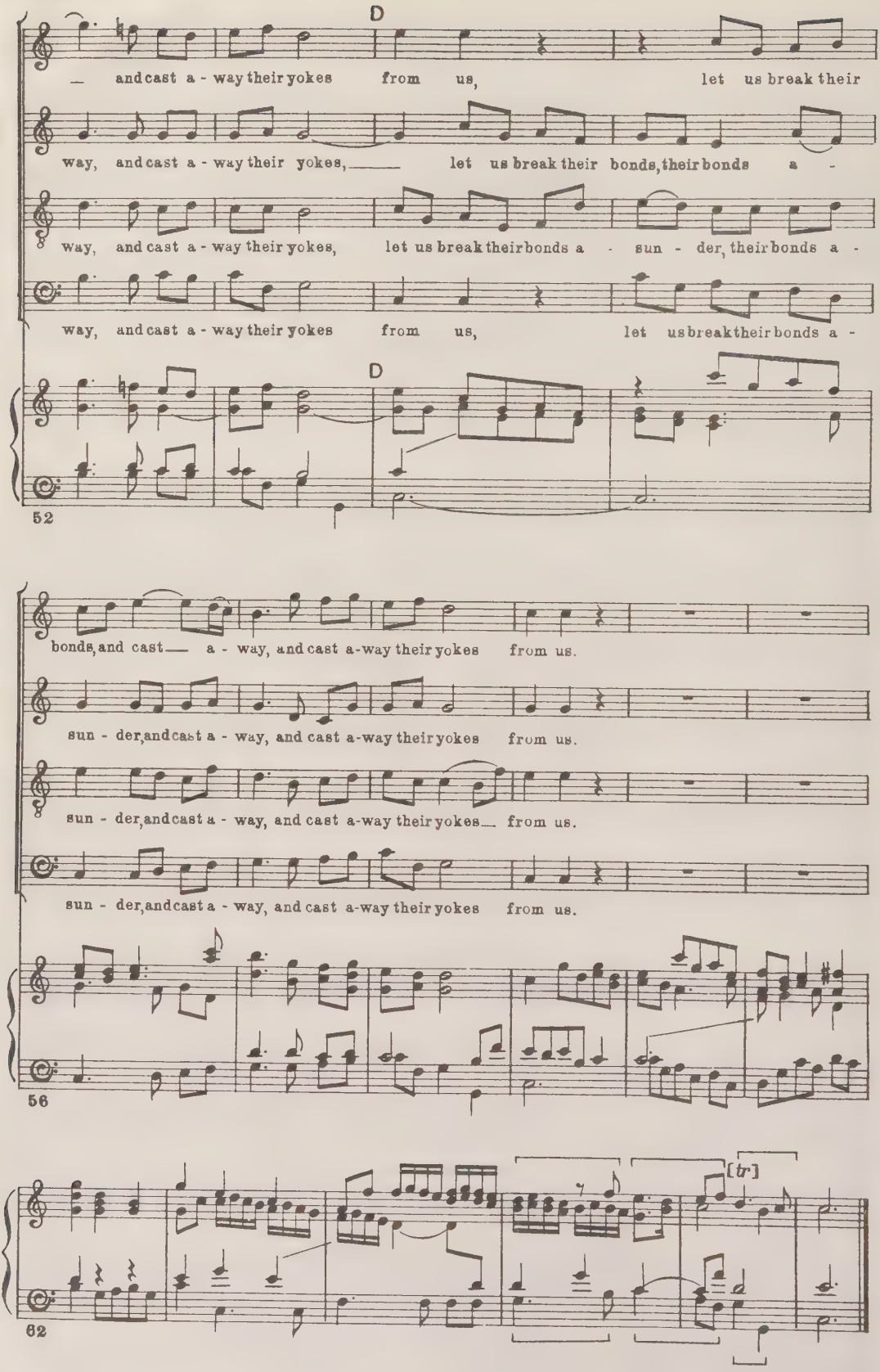

let us break their bonds a - sun - der,
bonds a - sun-der, let us break, let us break their bonds a-sun-der,
sun-der, let us, let us break, let us break their bonds a - sun - der,
sun-der, let us, let us break their bonds, let us break their bonds a-sun-der, let us
4


A
let us break their bonds a - sun - der,
let us break their bonds a - sun - der,
f
let us break their bonds a - sun - der, and cast a - way
break their bonds a - sun - der,
A
8
f
and cast a -
f
and cast a - way their yokes from
their yokes from us, and cast a - way their yokes from
12
6
way their yokes from us, and cast a -
us, and cast a - way their yokes from us, and cast a - way, and cast a -
us, and cast a - way their yokes from us, and cast a - way, and cast a -
and cast a - way,
16


way their yokes from us, and cast a - way their yokes from
way their yokes from us, and cast a - way their yokes from
way their yokes from us, and cast a - way their yokes from us,
and cast a - way their yokes from
20
B
us, let us break their bonds, let us break their bonds,
us, let us break their bonds a - sun - der, let us break their
let us break their bonds,
us, let us break their bonds a -
B
28
let us break their bonds a - sun - der,
bonds, let us break their bonds a -
let us break their bonds a - sun-der, let us break their bonds,
sun - der, let us break their bonds, let us break their bonds a -
26

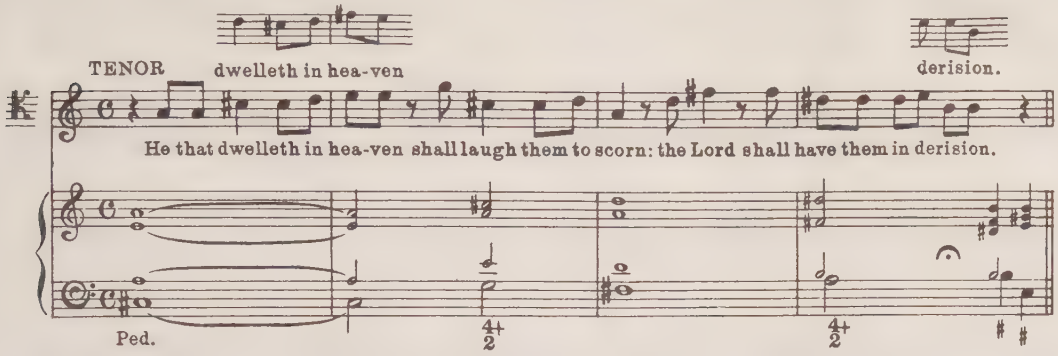

let us break their bonds a - sun - der, let_ us, let_ us break,
sun - der, let us break their
let us break their bonds a - sun - der, let_ us break, let us break their
sun - der, let us break their bonds a -
29
6
let us break their bonds a - sun - der, their bonds a - sun - der, and cast
bonds, let us break their bonds, their bonds a - sun - der,
bonds, let us break their bonds a - sun - der, and cast a -
sun - der, let us break their bonds a - sun - der,
C
C
32
a - way their yokes from
way, and cast a - way,
and cast a - way
36


us, and cast a - way their yokes from us, and cast a - way their yokes
and cast a - way their yokes
and cast a - way their yokes from us, and cast a - way their yokes
their yokes, their yokes from us, and cast a - way their yokes
40
from us, let us break their bonds a - sun - der,
from us, let us break their bonds,
from us, let us break their bonds a - sun - der, and cast,
from us, let us break their bonds, and cast a -
44
ff
and cast a - way,
and cast a - way their yokes, their yokes from us, and cast a -
and cast a - way, and cast a - way their yokes from us, and cast a -
- way their yokes from us, and cast a - way their yokes from us, and cast a -
48


D
— and cast a - way their yokes from us, let us break their
way, and cast a - way their yokes, — let us break their bonds, their bonds a -
way, and cast a - way their yokes, let us break their bonds a - sun - der, their bonds a -
way, and cast a - way their yokes from us, let us break their bonds a -
D
52
bonds, and cast — a - way, and cast a-way their yokes from us.
sun - der, and cast a - way, and cast a-way their yokes from us.
sun - der, and cast a - way, and cast a-way their yokes — from us.
sun - der, and cast a - way, and cast a-way their yokes from us.
56
[tr]
62

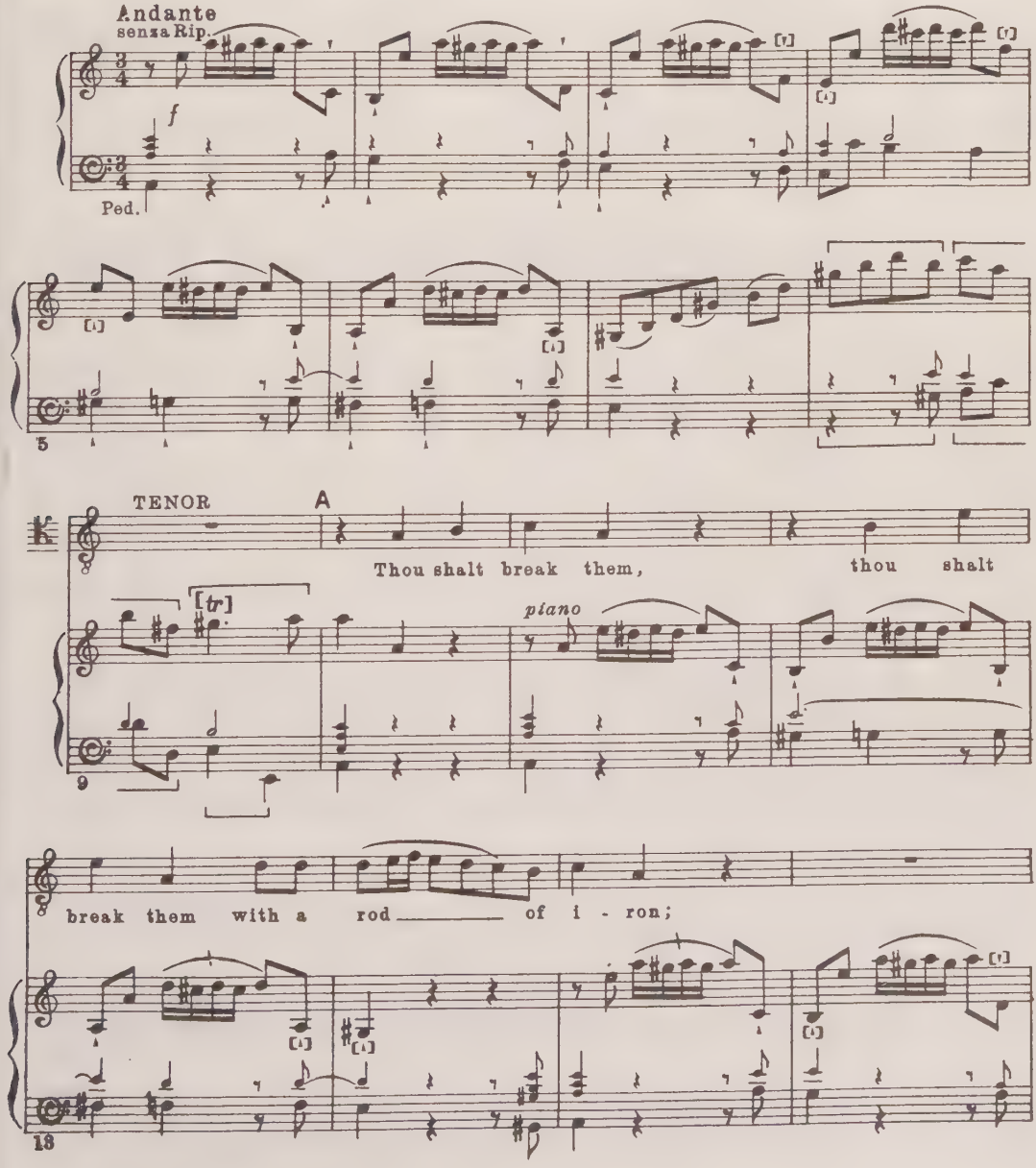
No. 42. Recitative.— HE THAT DWELLETH IN HEAVEN

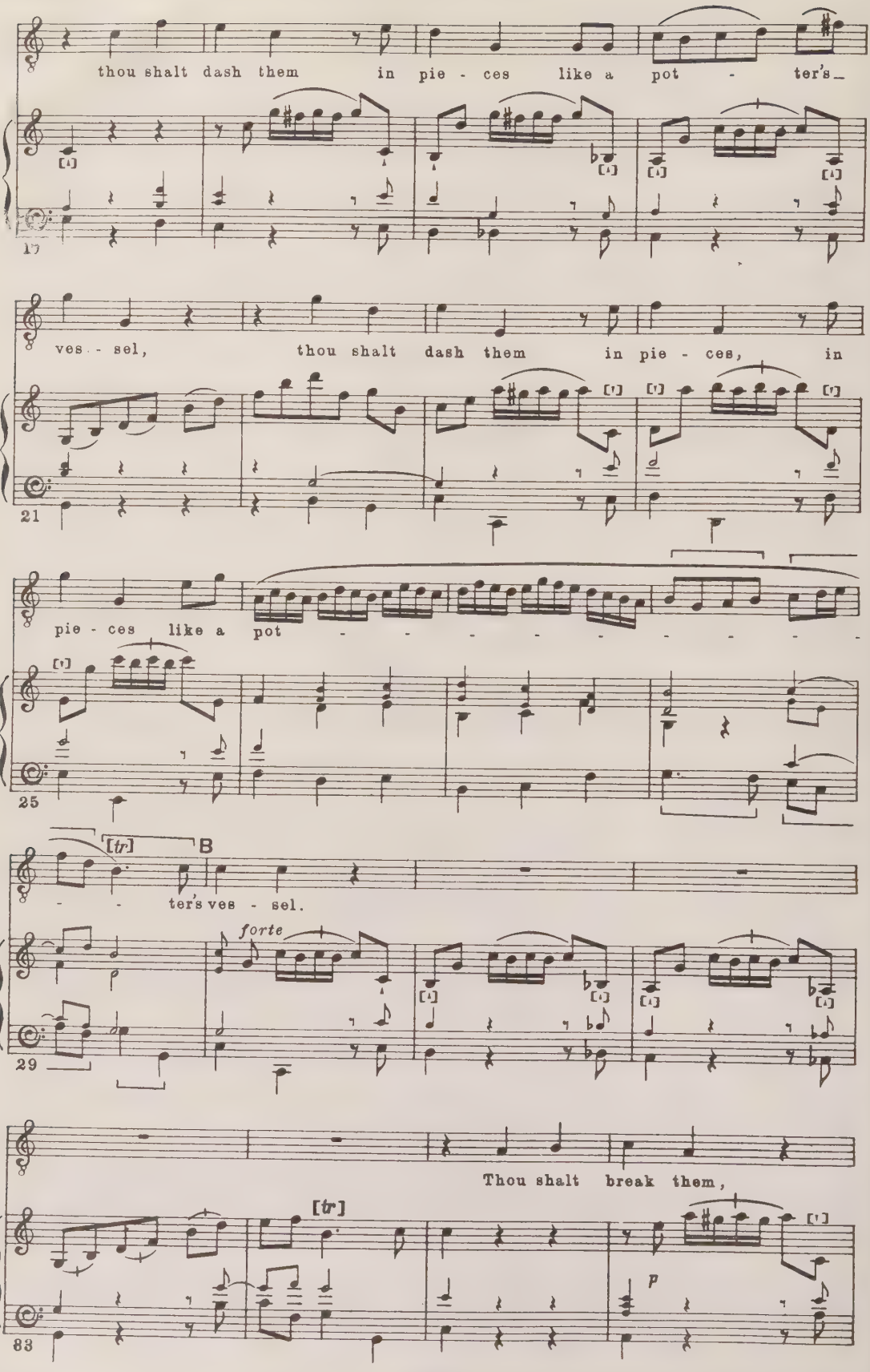
Psalm ii, 4 (*Book of Common Prayer*)

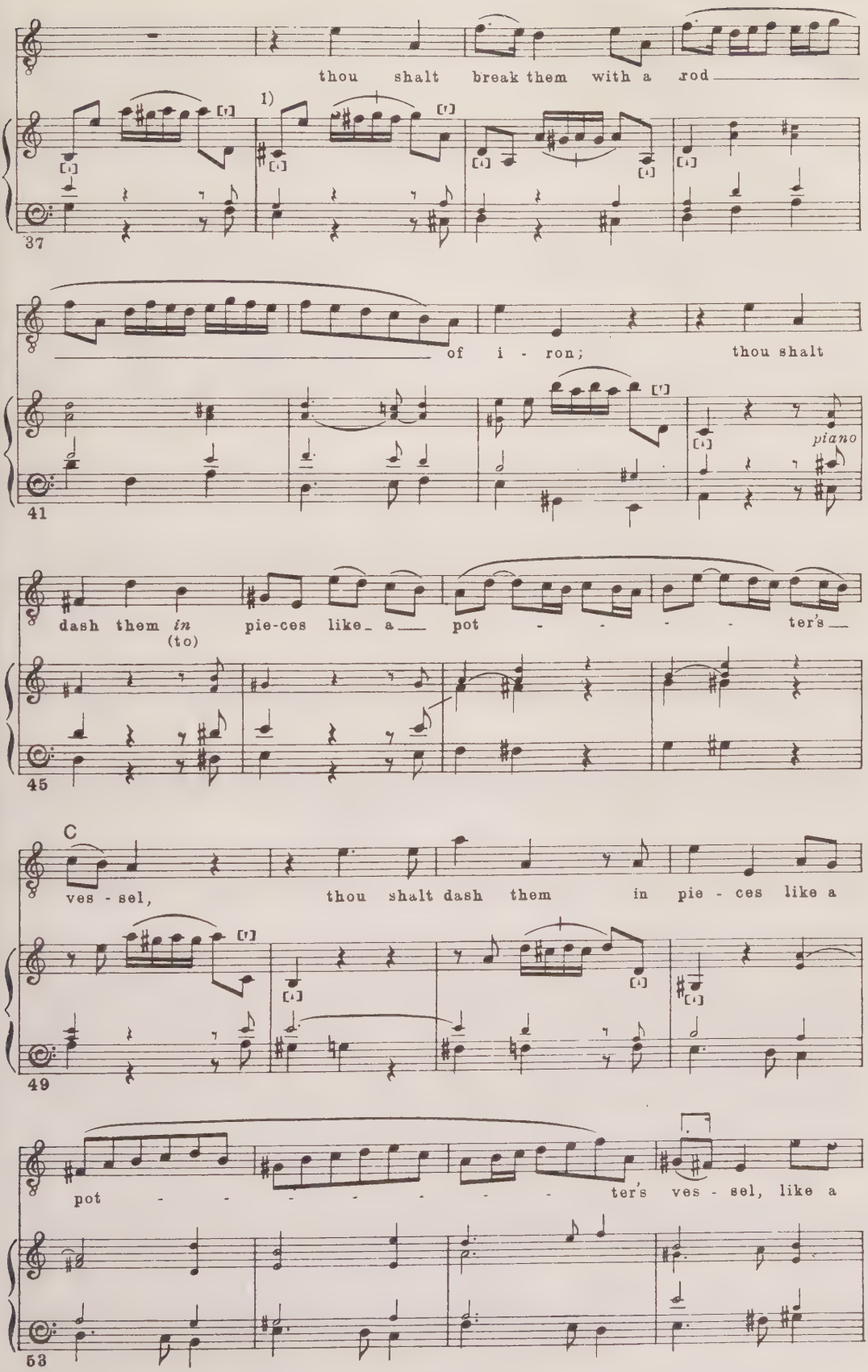

TENOR
dwelleth in hea-ven
derision.
He that dwelleth in hea-ven shall laugh them to scorn: the Lord shall have them in derision.
Ped.

No. 43. Air.— THOU SHALT BREAK THEM

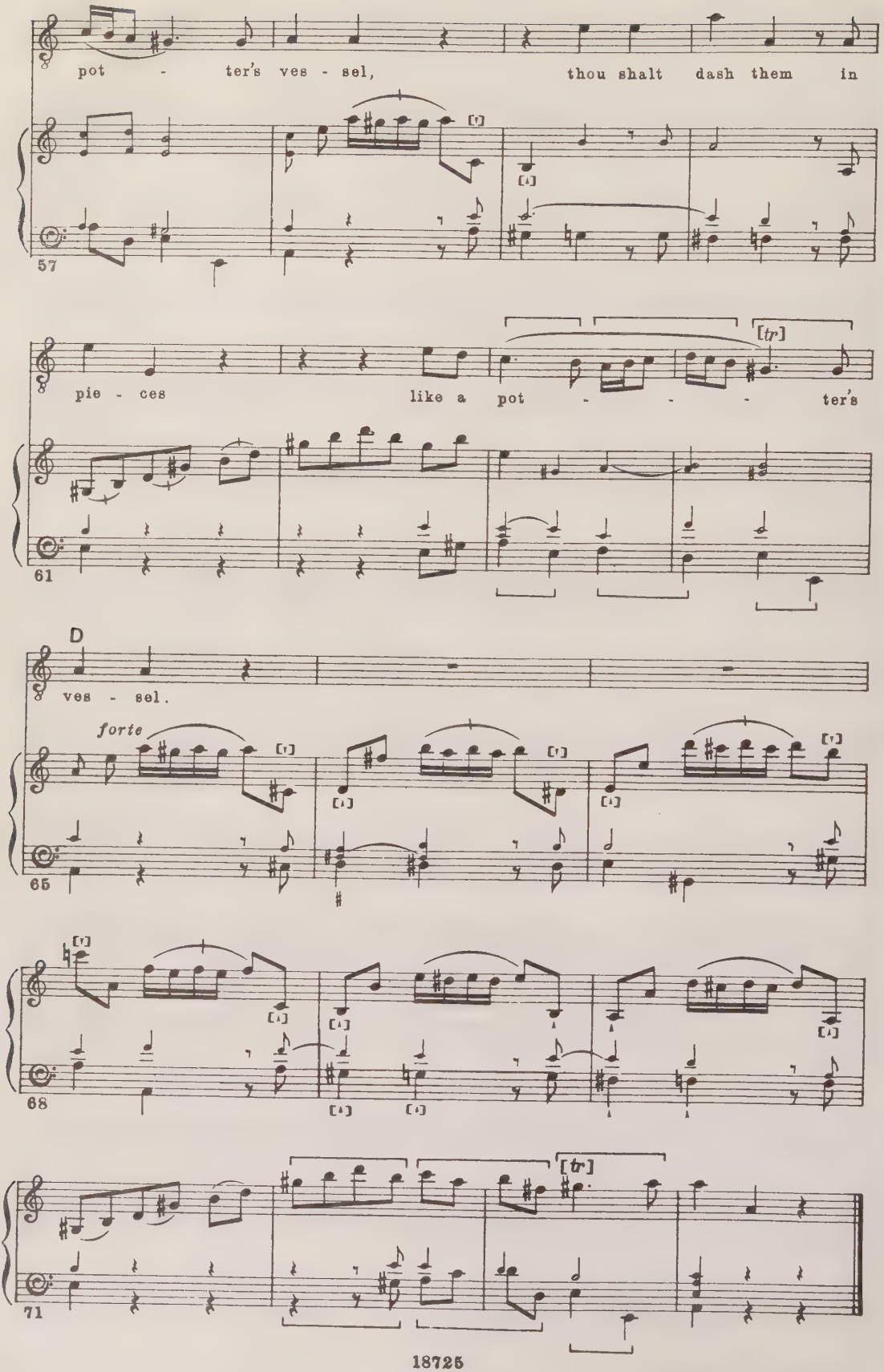
Psalm ii, 9



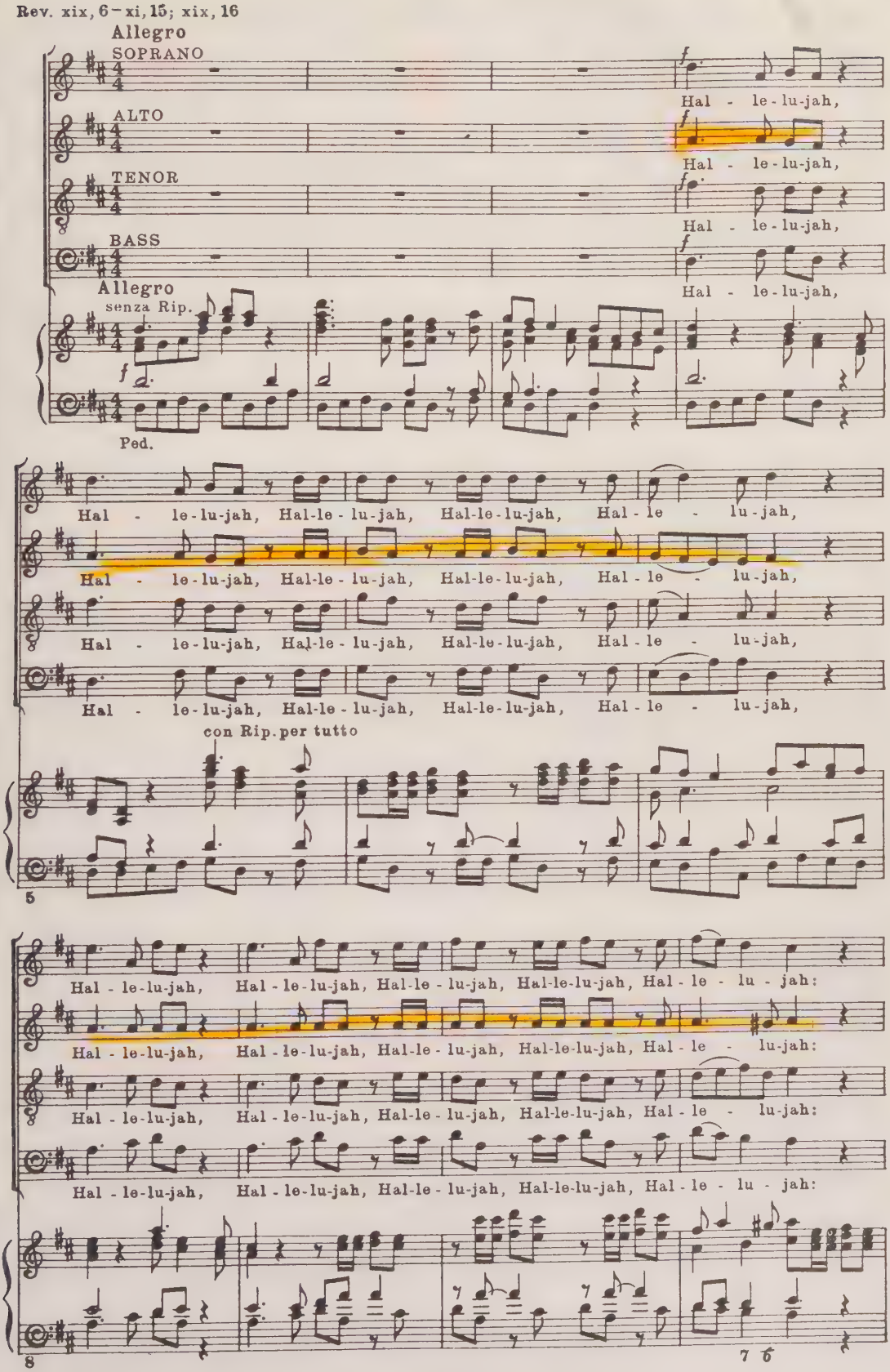

thou shalt dash them in pie - ces like a pot - ter's
17
ves - sel, thou shalt dash them in pie - ces, in
21
pie - ces like a pot
25
[tr]
B
- - ter's ves - sel.
forte
29
Thou shalt break them,
[tr]
p
83

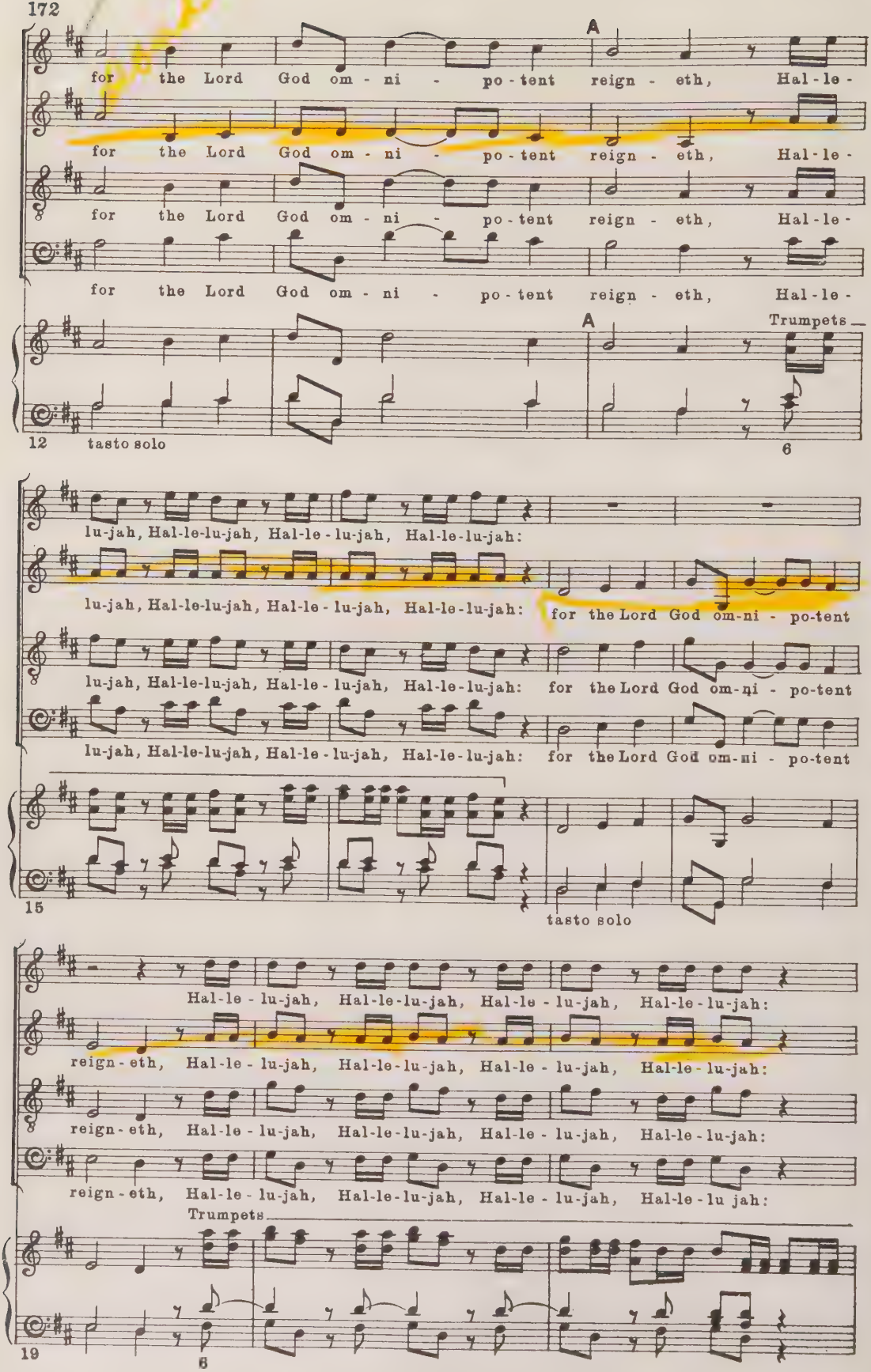

thou shalt break them with a rod
1)
37
of i - ron; thou shalt
piano
41
dash them in (to) pie-ces like a pot - - - - - ter's
45
C
ves - sel, thou shalt dash them in pie - ces like a
49
pot - - - - - - - - ter's ves - sel, like a
53

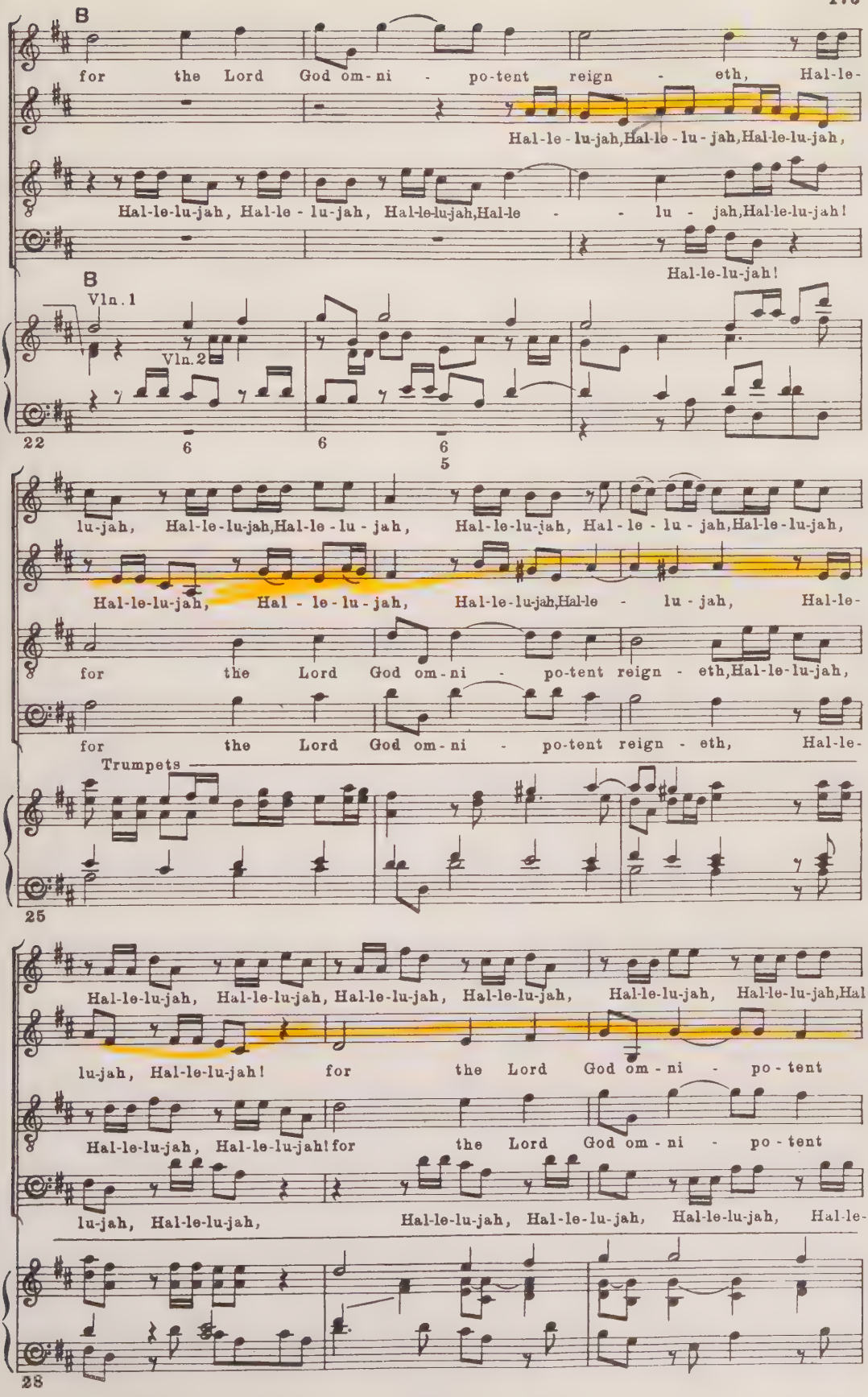
1) Bar 38. See *Textual Companion*.

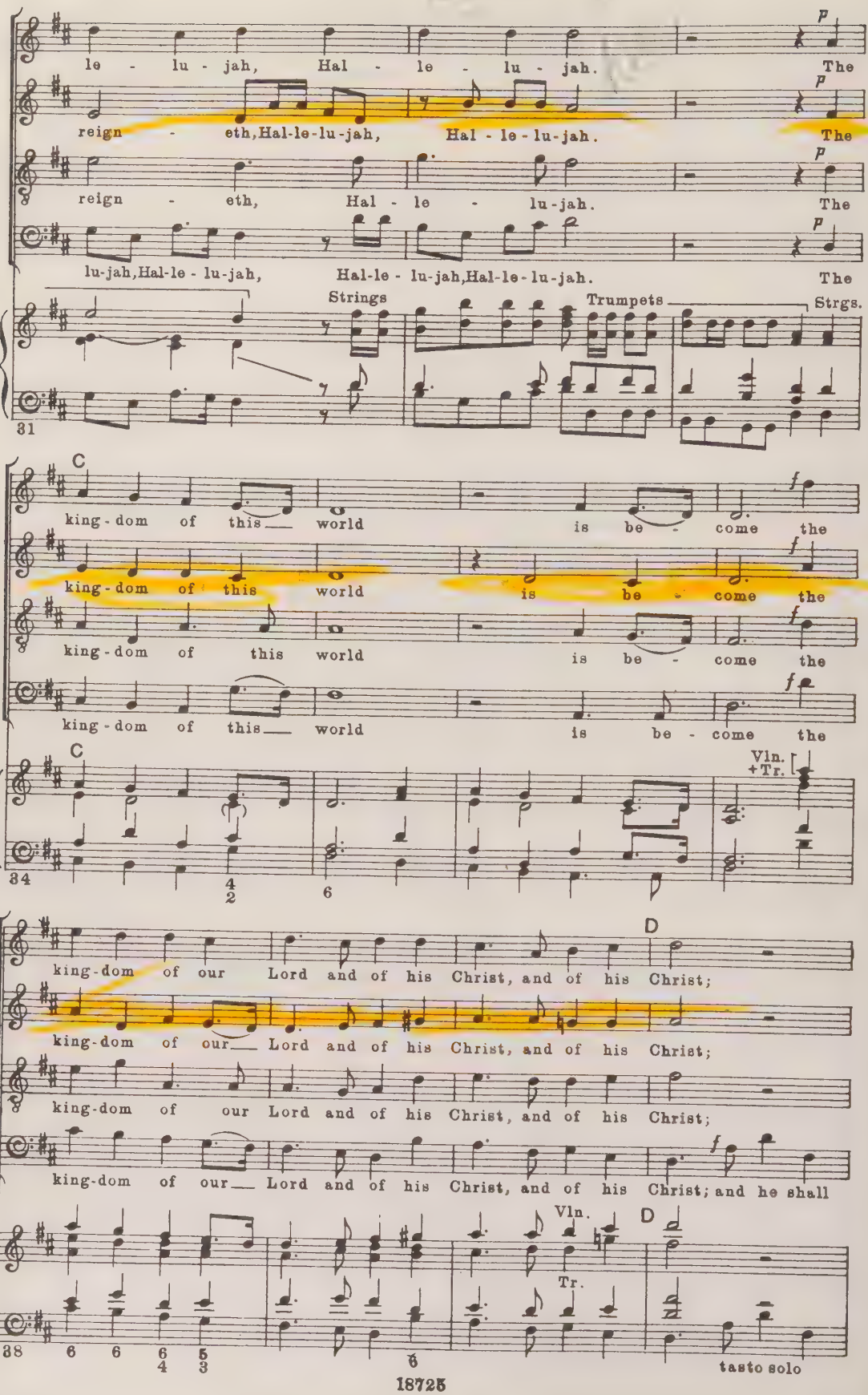

pot - ter's ves - sel, thou shalt dash them in
57
pie - ces like a pot - - - ter's
61
D
ves - sel.
forte
65
68
71

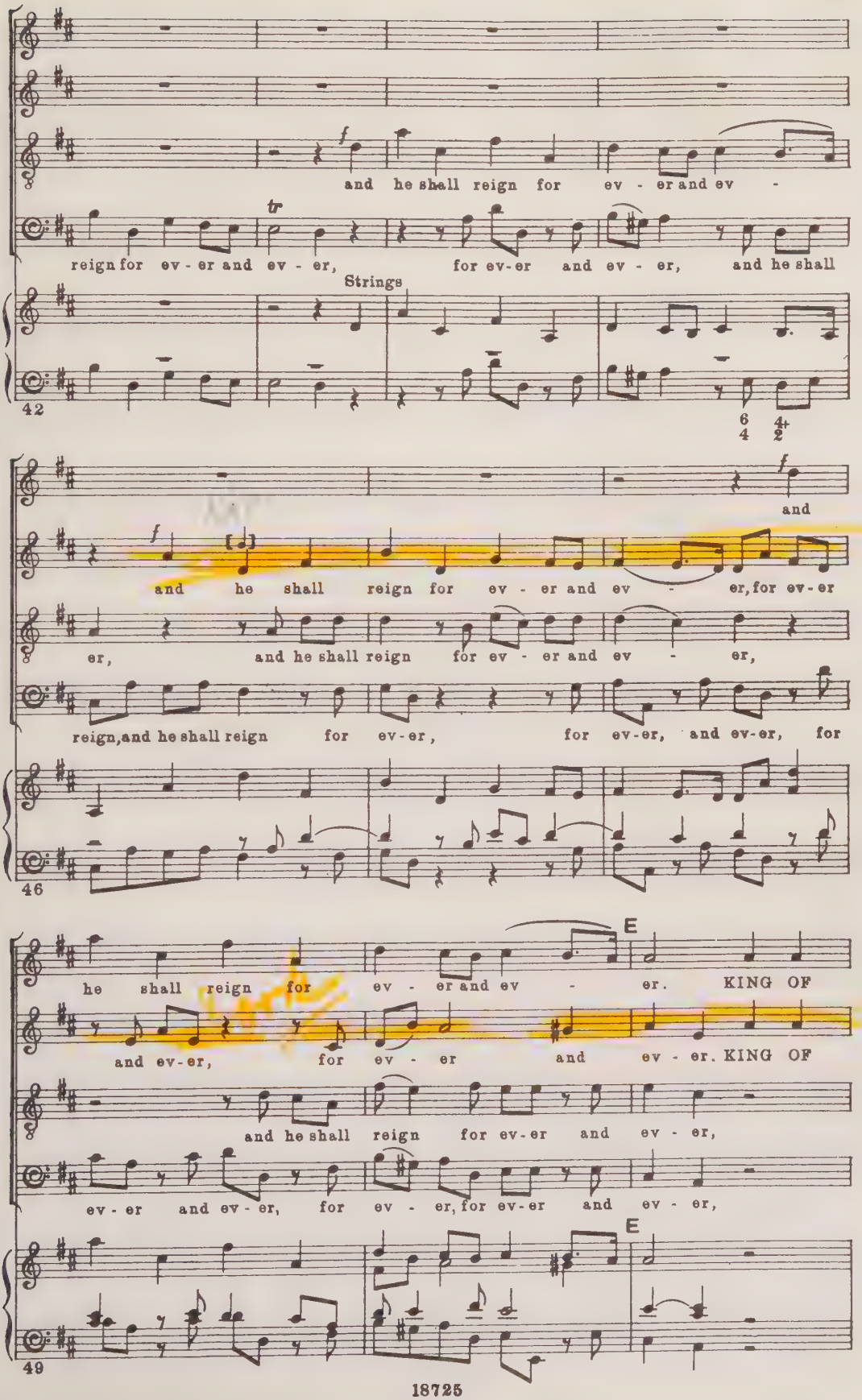
Rev. xix, 6–xi, 15; xix, 16

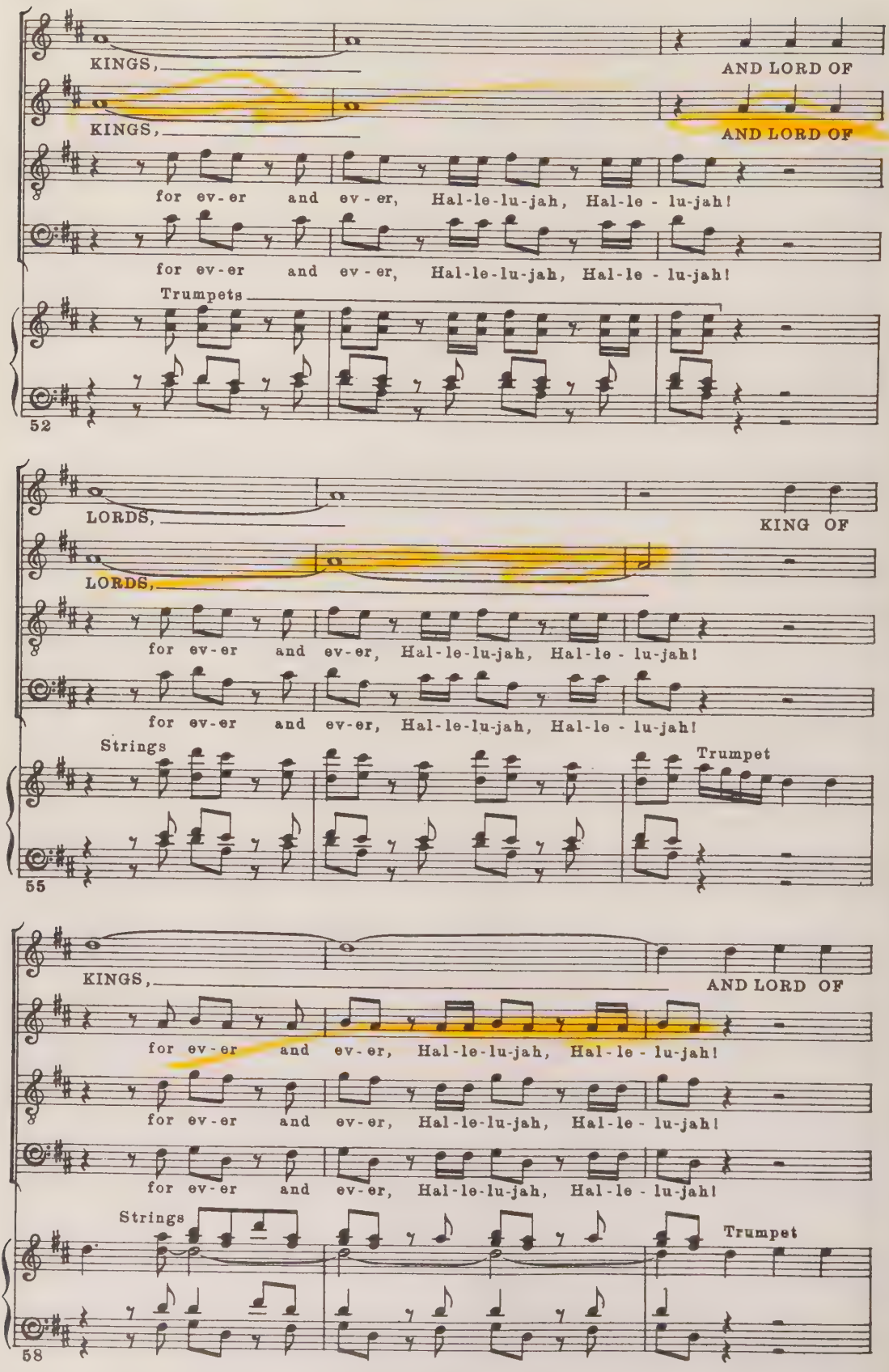


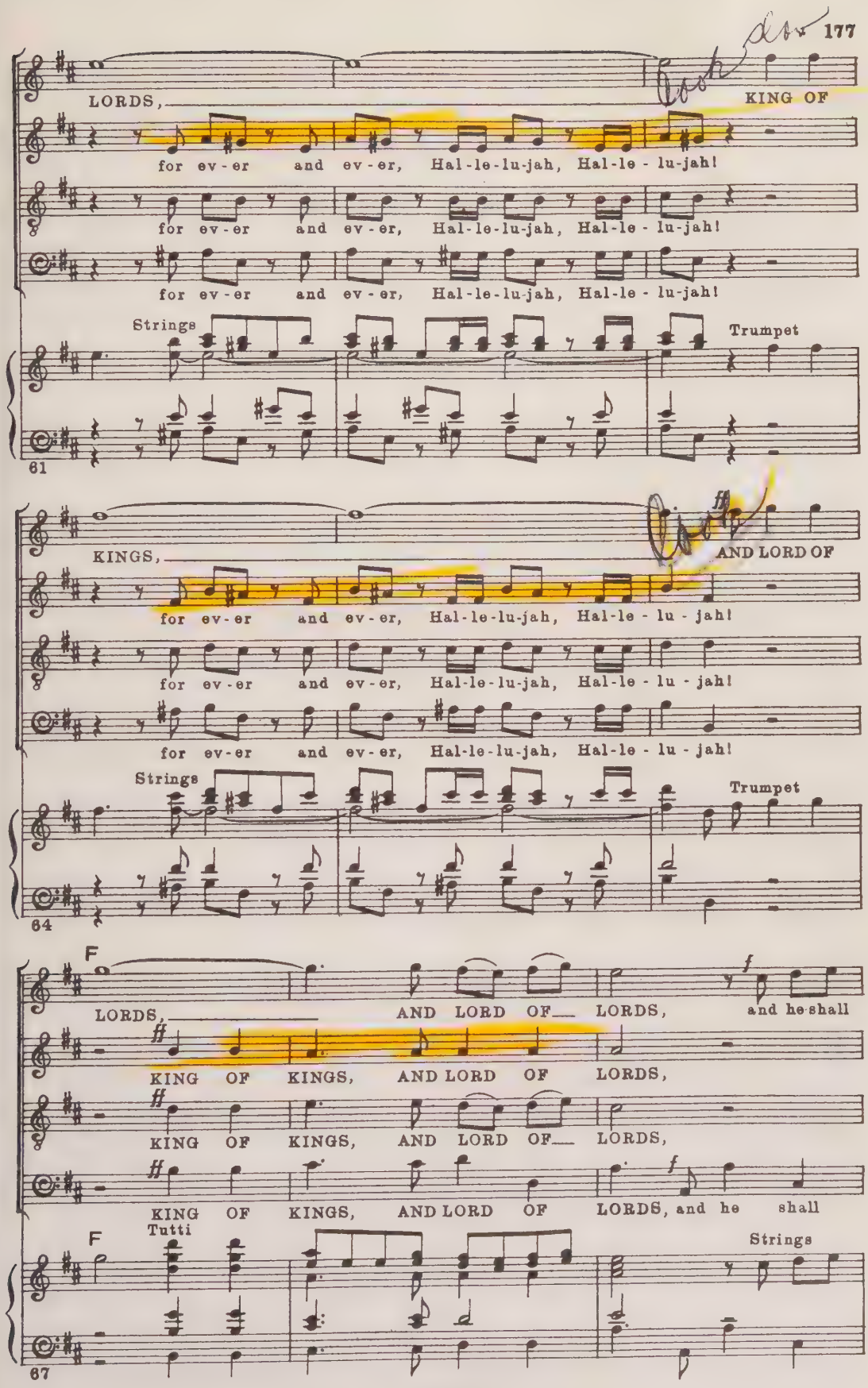

A
for the Lord God om - ni - po - tent reign - eth, Hal-le-
for the Lord God om - ni - po - tent reign - eth, Hal-le-
for the Lord God om - ni - po - tent reign - eth, Hal-le-
for the Lord God om - ni - po - tent reign - eth, Hal-le-
A
Trumpets
12
tasto solo
6
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah:
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah: for the Lord God om-ni - po-tent
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah: for the Lord God om-ni - po-tent
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah: for the Lord God om-ni - po-tent
15
tasto solo
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah:
reign-eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah:
reign-eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah:
reign-eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu jah:
Trumpets
19
6

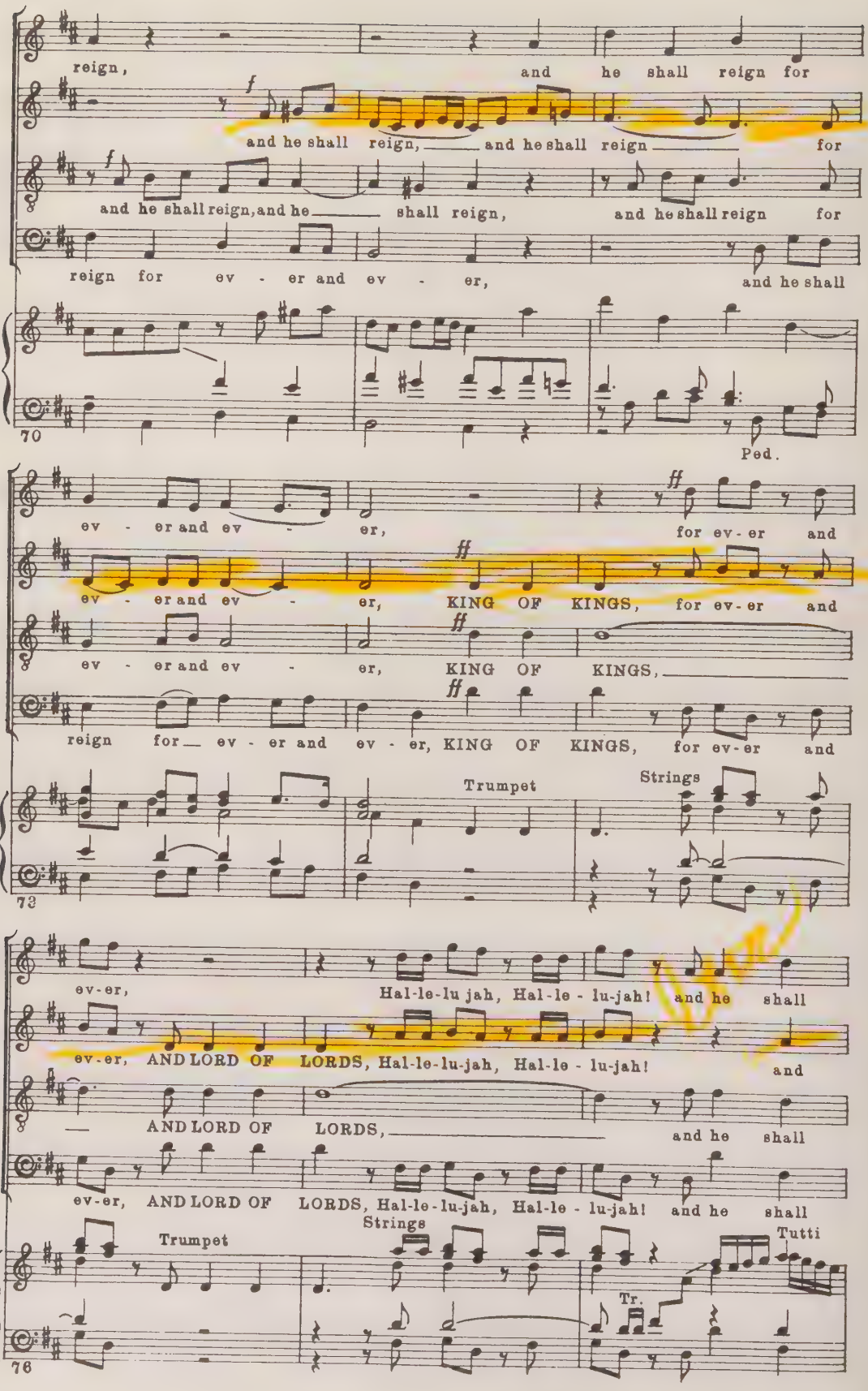

B
for the Lord God om-ni - po-tent reign - eth, Hal-le-
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - - lu - jah, Hal-le-lu-jah!
Hal-le-lu-jah!
B
Vln. 1
Vln. 2
22
6
6
6
5
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Hal-le-
for the Lord God om-ni - po-tent reign - eth, Hal-le-lu-jah,
for the Lord God om-ni - po-tent reign - eth, Hal-le-
Trumpets
25
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal
lu-jah, Hal-le-lu-jah! for the Lord God om-ni - po-tent
Hal-le-lu-jah, Hal-le-lu-jah! for the Lord God om-ni - po-tent
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
28

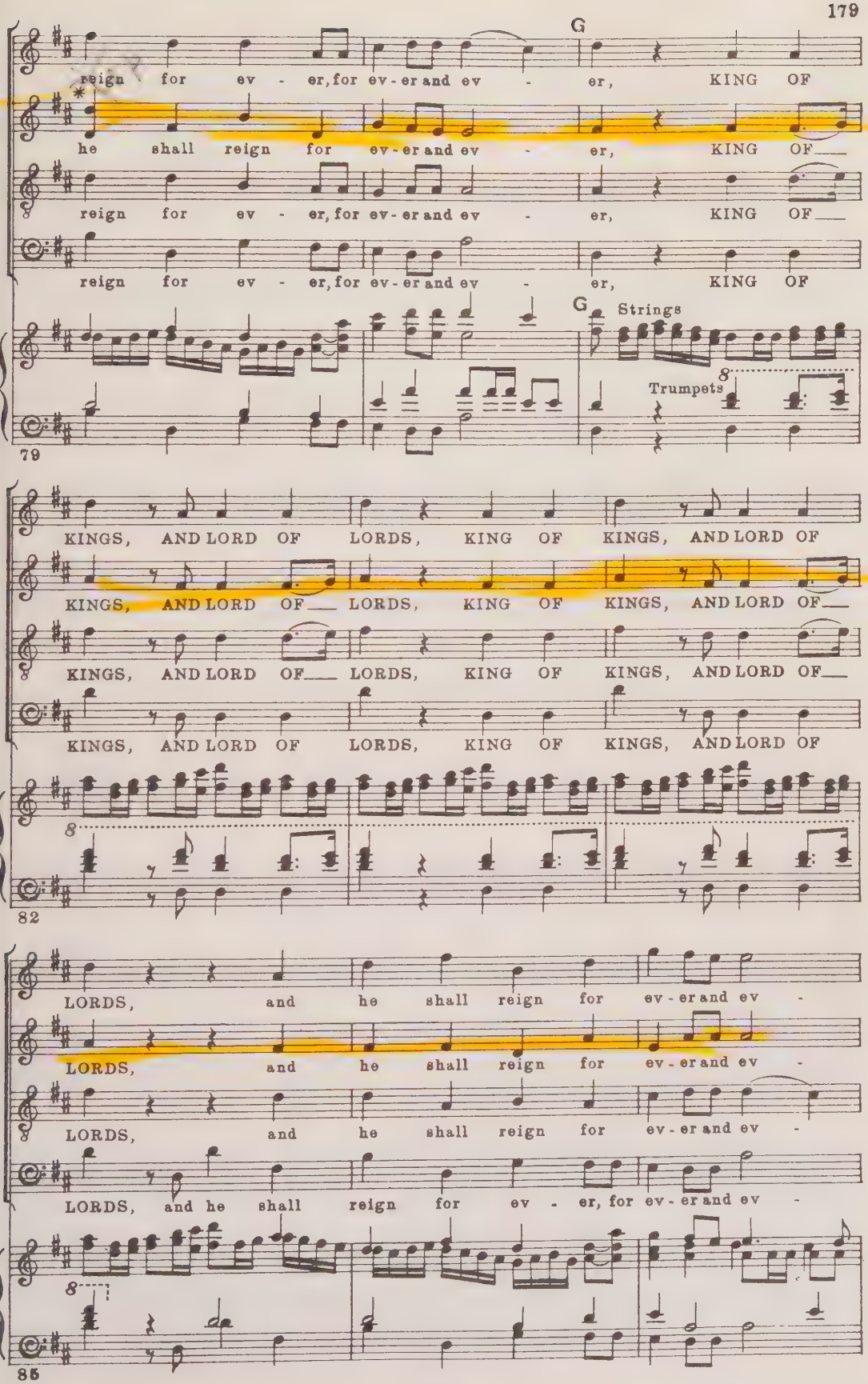

le - lu - jah, Hal - le - lu - jah. The
reign - eth, Hal-le-lu-jah, Hal - le-lu-jah. The
reign - eth, Hal - le - lu-jah. The
lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le-lu-jah. The
Strings
Trumpets
Strgs.
31
C
king-dom of this world is be - come the
king-dom of this world is be - come the
king-dom of this world is be - come the
king-dom of this world is be - come the
C
Vln. +Tr.
34
king-dom of our Lord and of his Christ, and of his Christ;
king-dom of our Lord and of his Christ, and of his Christ;
king-dom of our Lord and of his Christ, and of his Christ;
king-dom of our Lord and of his Christ, and of his Christ; and he shall
D
Vln.
Tr.
D
38
tasto solo


and he shall reign for ev - er and ev -
reign for ev - er and ev - er, for ev-er and ev - er, and he shall
Strings
42
and
and he shall reign for ev - er and ev - er, for ev-er
er, and he shall reign for ev - er and ev - er,
reign, and he shall reign for ev-er, for ev-er, and ev-er, for
46
E
he shall reign for ev - er and ev - er. KING OF
and ev-er, for ev - er and ev - er. KING OF
and he shall reign for ev-er and ev - er,
ev - er and ev - er, for ev - er, for ev-er and ev - er,
E
49

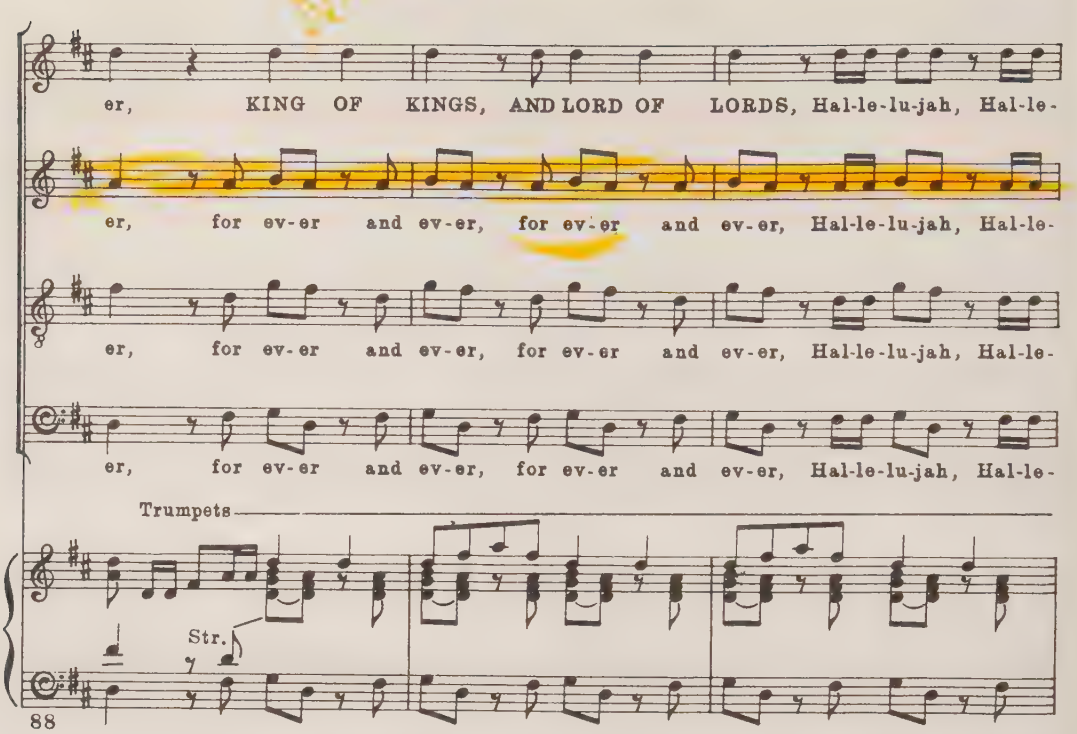

KINGS,
AND LORD OF
KINGS,
AND LORD OF
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
Trumpets
52
LORDS,
KING OF
LORDS,
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
Strings
Trumpet
55
KINGS,
AND LORD OF
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le - lu-jah!
Strings
Trumpet
58

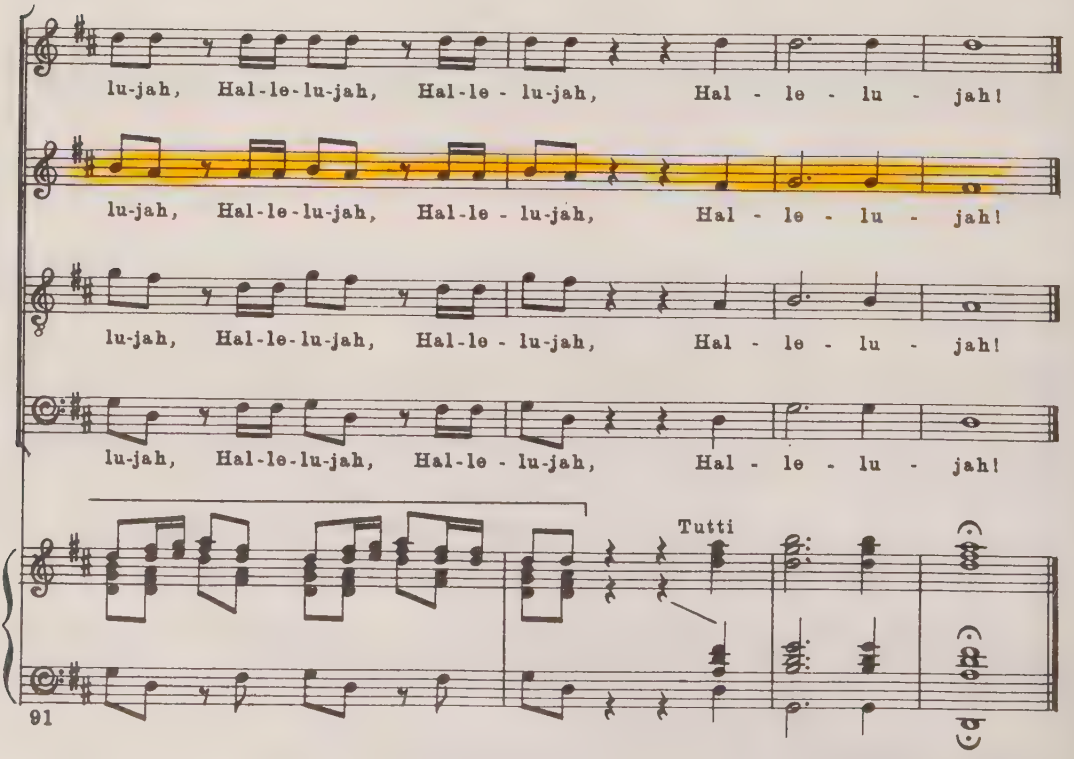

LORDS,
KING OF
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
Strings
Trumpet
61
KINGS,
AND LORD OF
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah!
Strings
Trumpet
64
F
LORDS, AND LORD OF LORDS, and he shall
KING OF KINGS, AND LORD OF LORDS,
KING OF KINGS, AND LORD OF LORDS,
KING OF KINGS, AND LORD OF LORDS, and he shall
F
Tutti
Strings
67


reign,
and he shall reign for
f
and he shall reign, and he shall reign for
and he shall reign, and he shall reign, and he shall reign for
reign for ev - er and ev - er,
and he shall
70
Ped.
ev - er and ev - er,
for ev-er and
ff
ev - er and ev - er, KING OF KINGS, for ev-er and
ev - er and ev - er, KING OF KINGS,
reign for ev - er and ev - er, KING OF KINGS, for ev-er and
Trumpet
Strings
72
ev-er,
Hal-le-lu jah, Hal-le - lu-jah! and he shall
ev-er, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le - lu-jah!
and
AND LORD OF LORDS,
and he shall
ev-er, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le - lu-jah! and he shall
Strings
Trumpet
Tutti
Tr.
76


G
reign for ev - er, for ev-er and ev - er, KING OF
he shall reign for ev-er and ev - er, KING OF
reign for ev - er, for ev-er and ev - er, KING OF
reign for ev - er, for ev-er and ev - er, KING OF
G
Strings
Trumpets
79
KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
KINGS, AND LORD OF LORDS, KING OF KINGS, AND LORD OF
82
LORDS, and he shall reign for ev-er and ev -
LORDS, and he shall reign for ev-er and ev -
LORDS, and he shall reign for ev-er and ev -
LORDS, and he shall reign for ev - er, for ev-er and ev -
85

*Handel himself wrote both notes

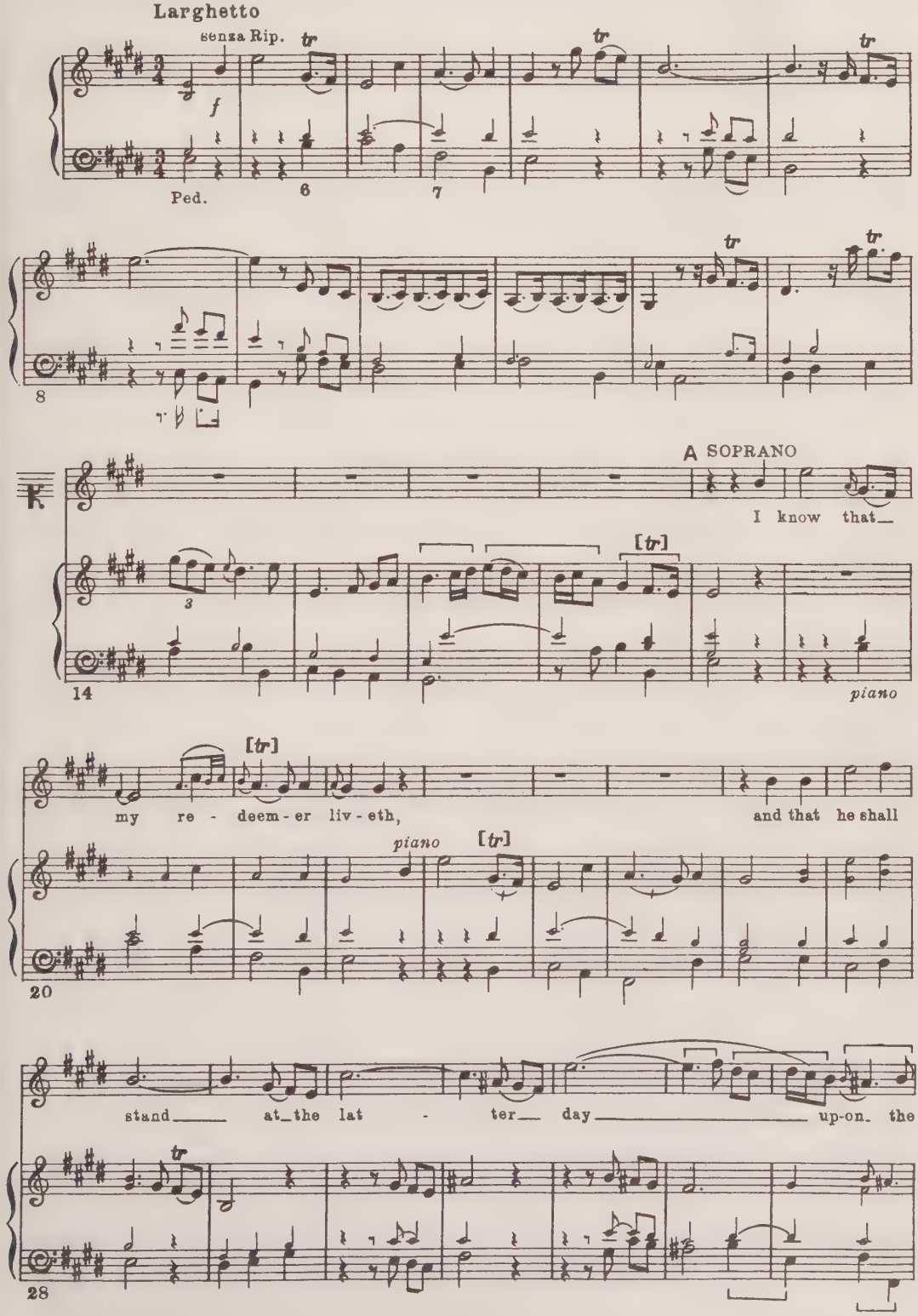

er, KING OF KINGS, AND LORD OF LORDS, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
er, for ev-er and ev-er, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-
Trumpets
Str.
88

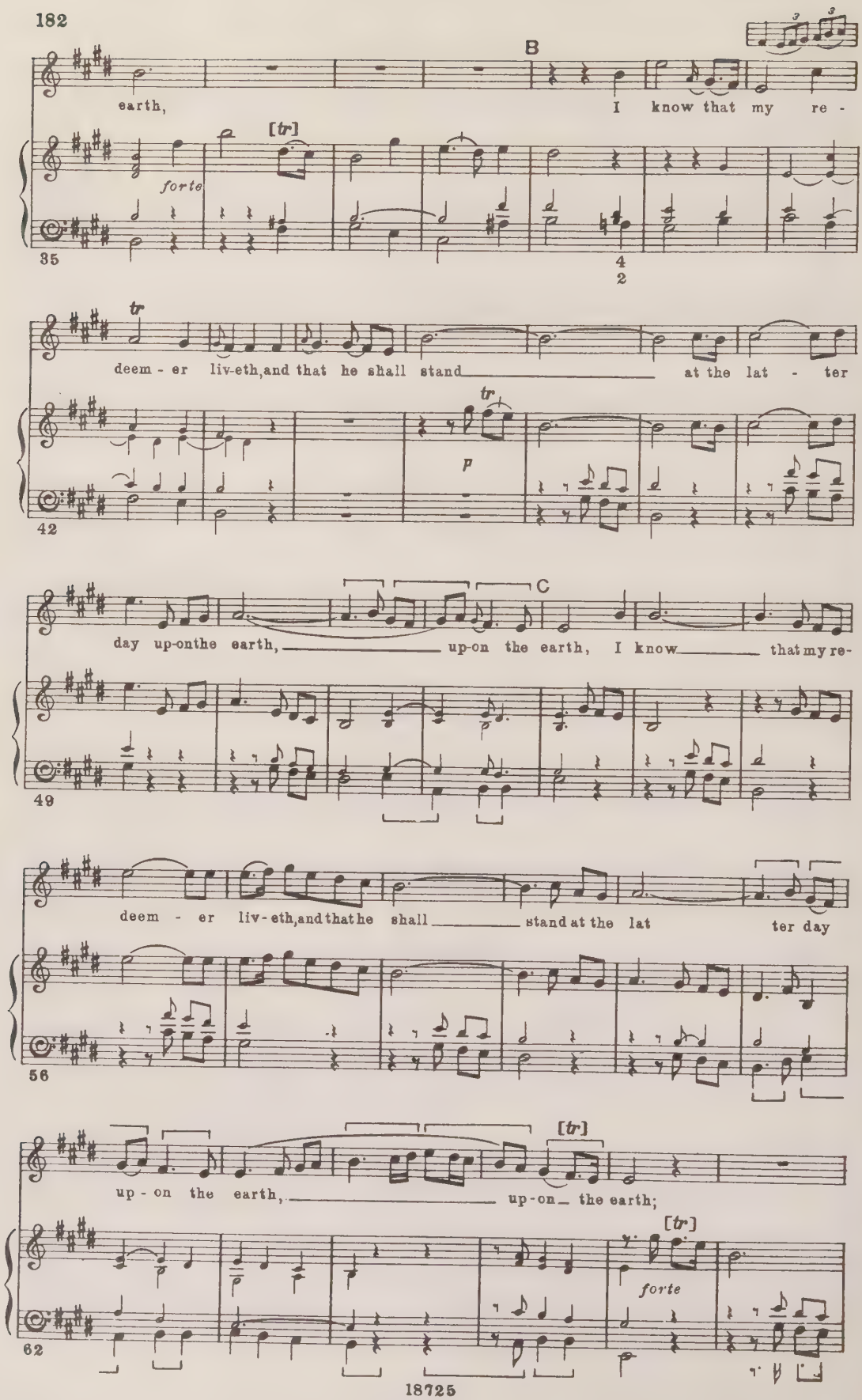

lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal - le - lu - jah!
lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal - le - lu - jah!
lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal - le - lu - jah!
lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal - le - lu - jah!
Tutti
91

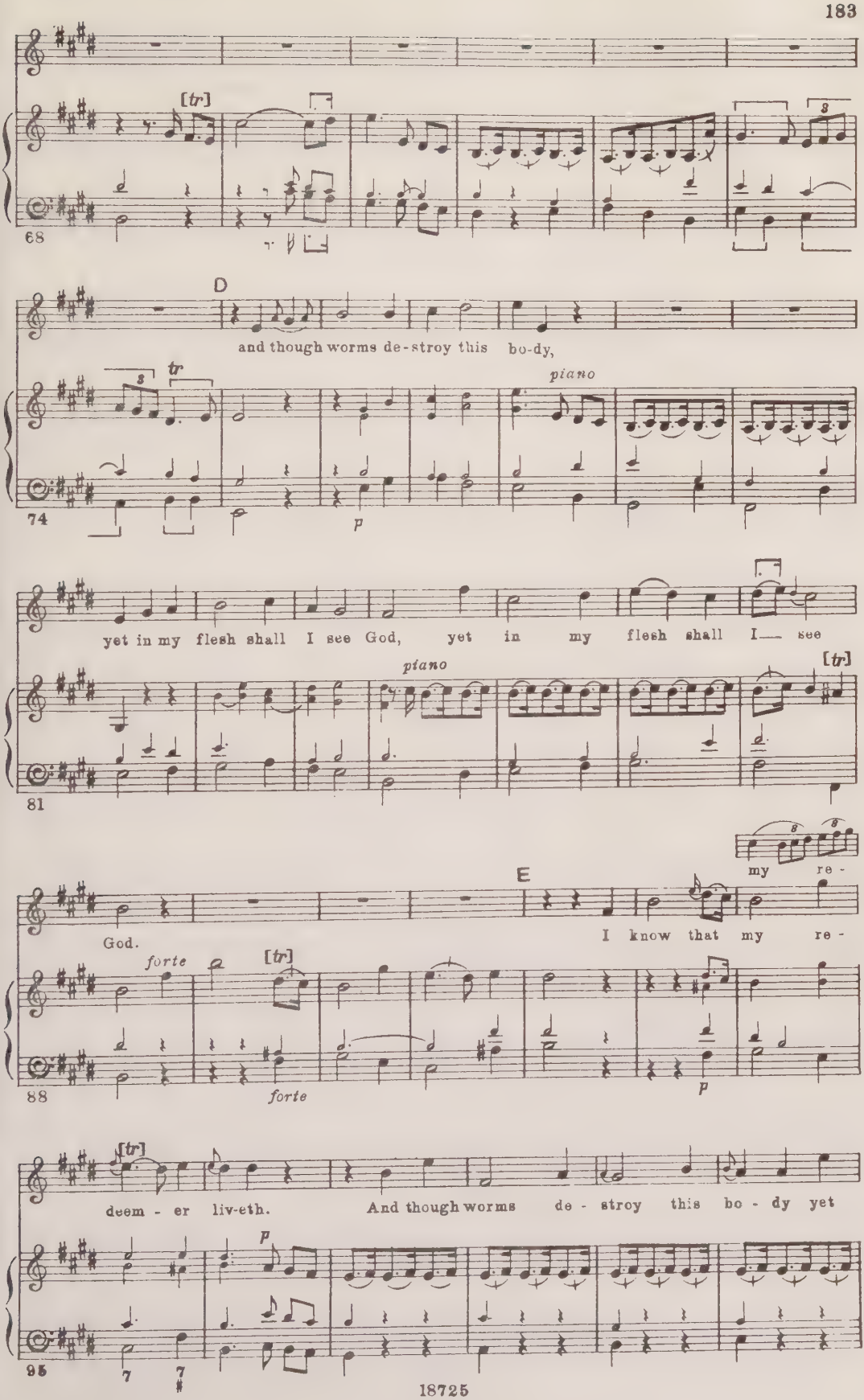
PART THREE

No. 45. Air.–I KNOW THAT MY REDEEMER LIVETH

Job xix, 25, 26; 1 Cor. xv, 20




B
earth,
I know that my re -
[tr]
forte
35
4
2
tr
deem - er liv-eth, and that he shall stand
at the lat - ter
tr
p
42
C
day up-onthe earth,
up-on the earth, I know
that my re-
49
deem - er liv-eth, and that he shall
stand at the lat
ter day
56
up - on the earth,
up-on the earth;
[tr]
[tr]
forte
62


68
D
and though worms de-stroy this bo-dy,
piano
74
yet in my flesh shall I see God, yet in my flesh shall I see
piano
81
my re-
E
God.
I know that my re-
forte
88
deem-er liv-eth. And though worms de-stroy this bo-dy yet
95

in my flesh shall I see God, yet in my flesh shall

I see God, shall I see God. I know that my re - deem - er

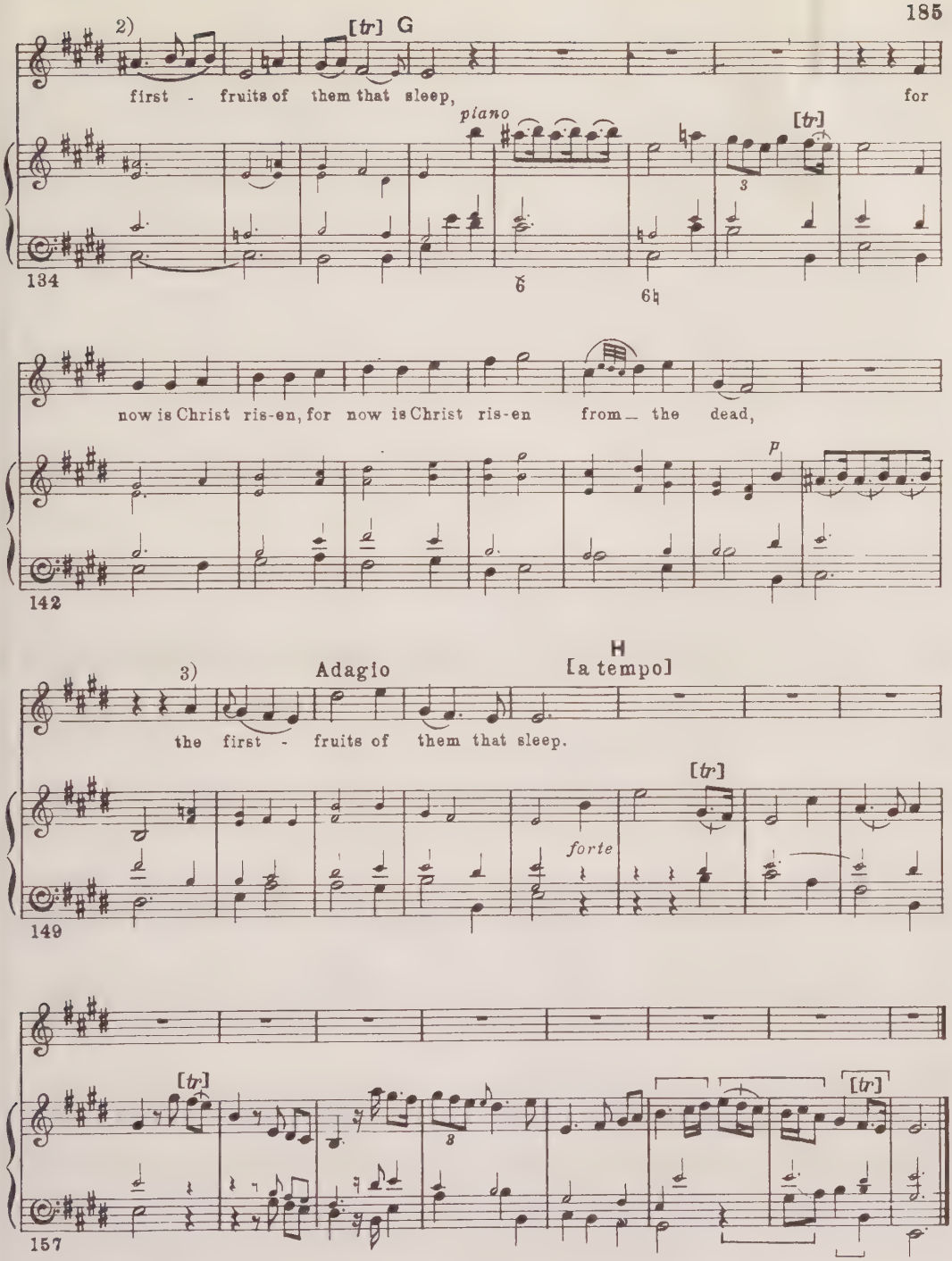
liv - eth. For now is Christ ris - en

from the dead, the first - fruits of

them that sleep, of them that sleep, the

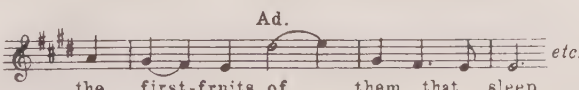
1) Bar 126. This is Handel's original form, which he afterwards changed to:

first - fruits of them that sleep, etc.

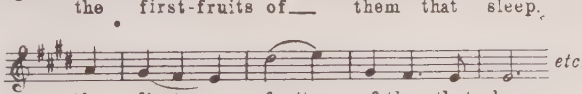


2) Bar 134. This is Handel's original form, which he afterwards changed to:

3) Bar 149. Handel's text is as follows, with nothing to shew how 'them' and 'that' are to be treated:



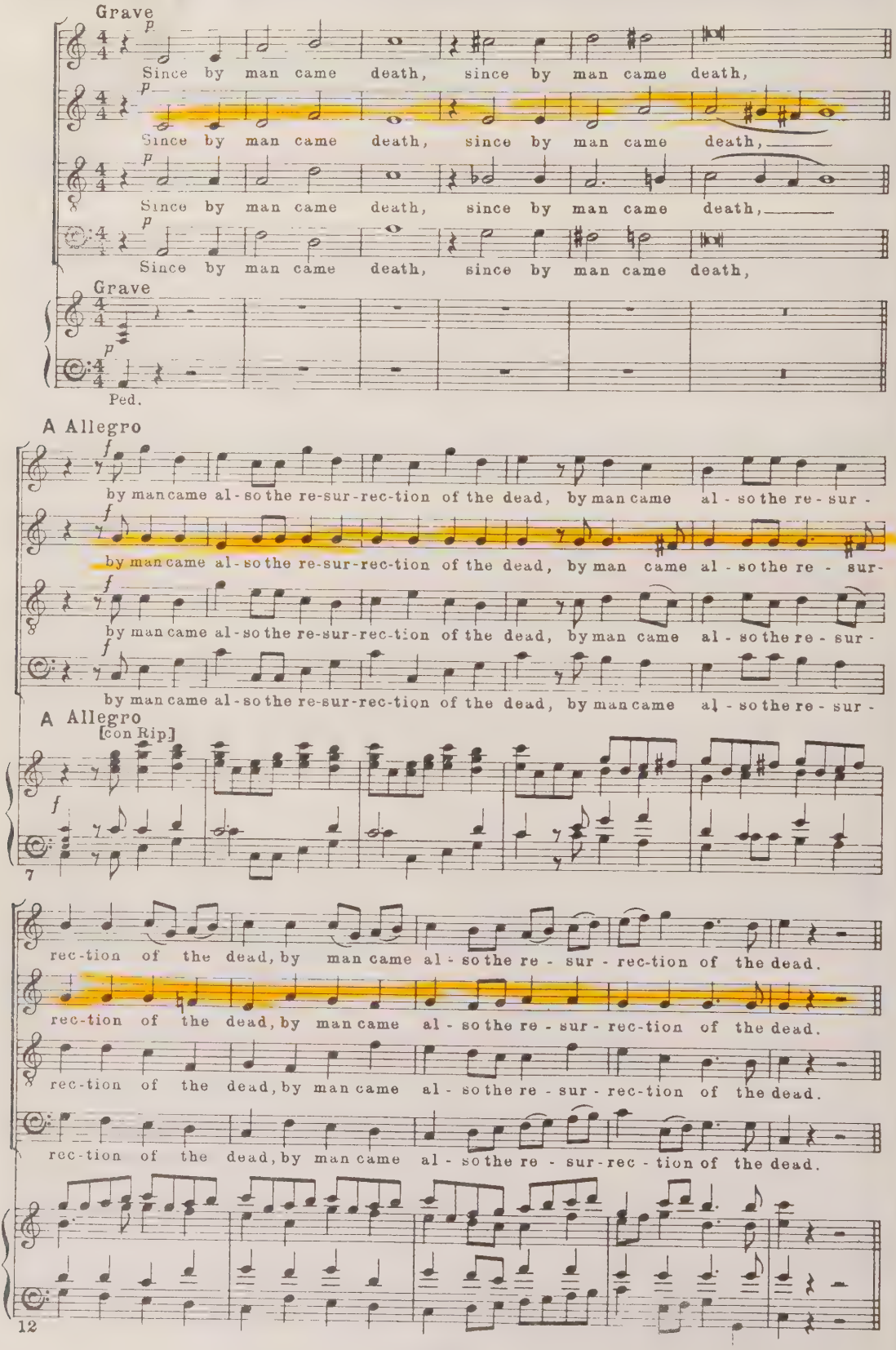
J. C. Smith, in the first fair copy (Tenbury MS), hazarded:

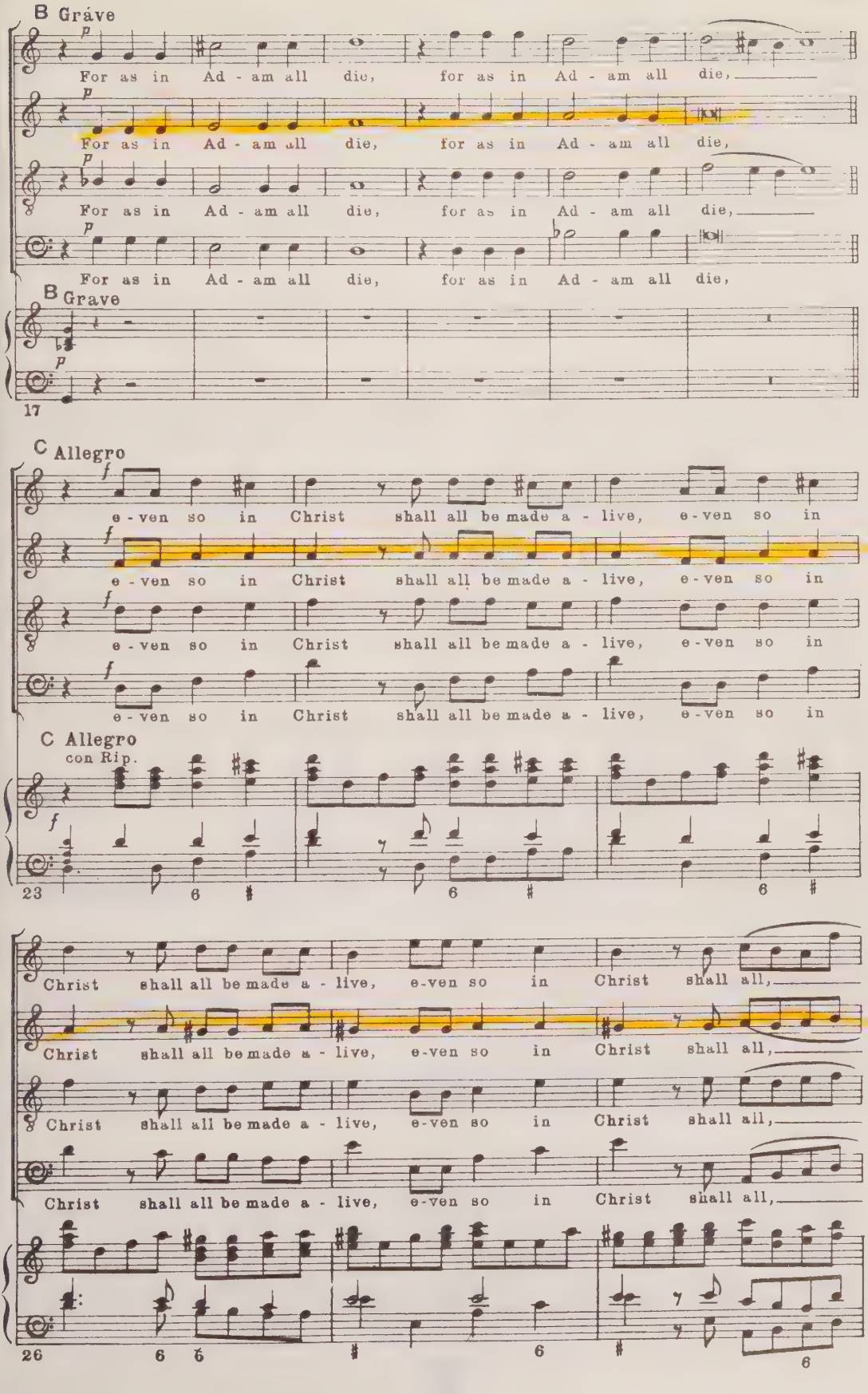


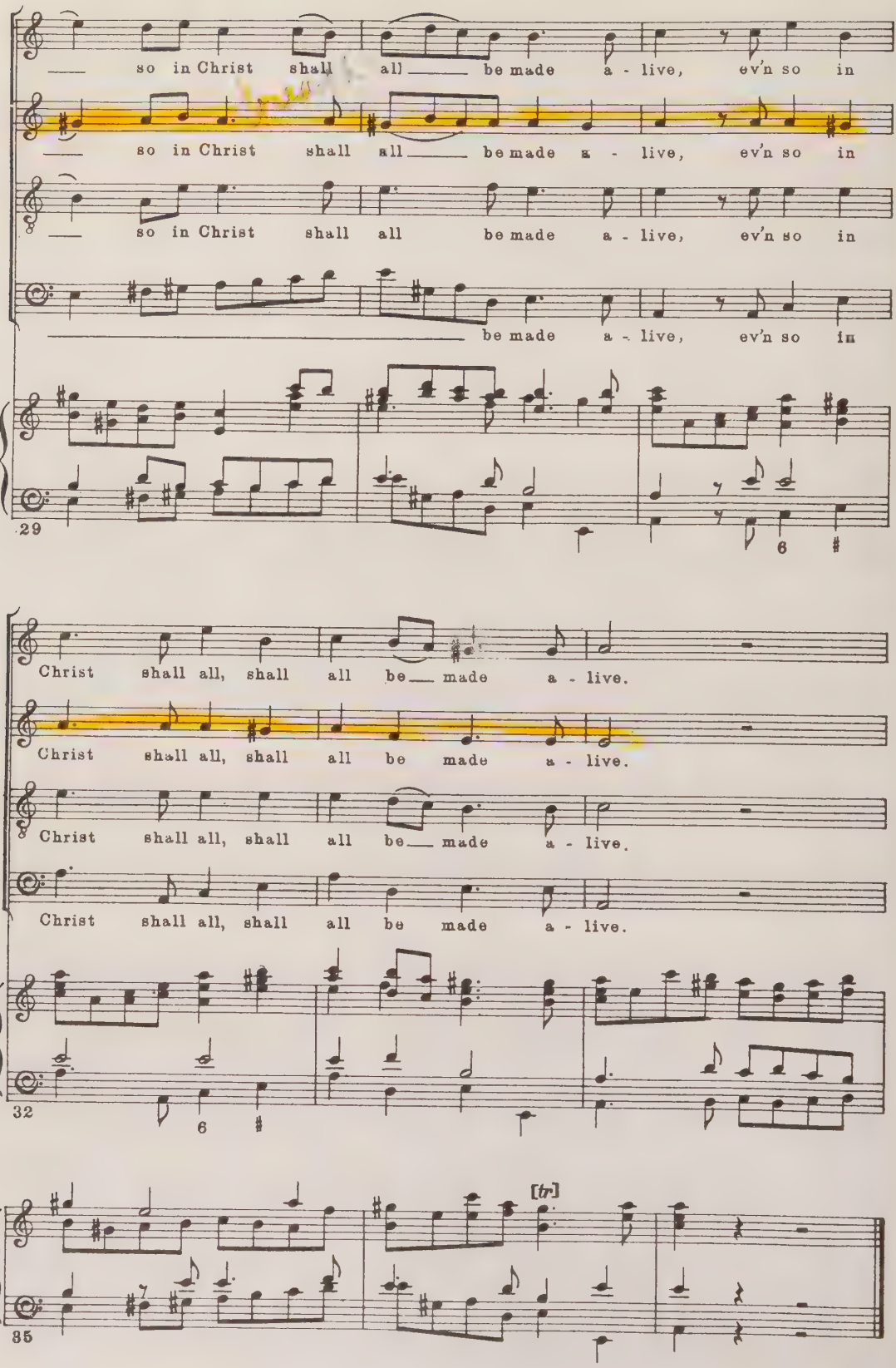
The present Editor ventures a reading of his own, close to that in Add. MS 5062.

No. 46. Chorus.— SINCE BY MAN CAME DEATH

I Cor. xv, 21, 22

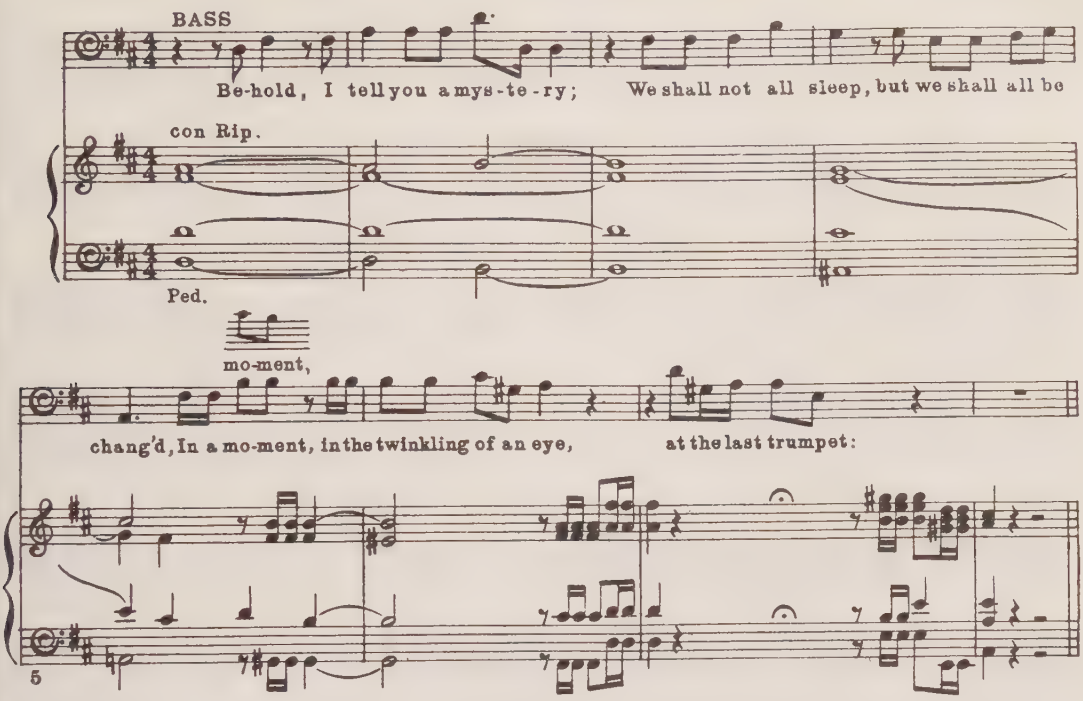

Grave
p
Since by man came death, since by man came death,
Since by man came death, since by man came death,
Since by man came death, since by man came death,
Since by man came death, since by man came death,
Grave
Ped.
A Allegro
f
by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re - sur -
by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re - sur-
by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re - sur -
by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re - sur -
A Allegro
[con Rip.]
7
rec-tion of the dead, by man came al - so the re - sur - rec-tion of the dead.
rec-tion of the dead, by man came al - so the re - sur - rec-tion of the dead.
rec-tion of the dead, by man came al - so the re - sur - rec-tion of the dead.
rec-tion of the dead, by man came al - so the re - sur-rec - tion of the dead.
12


B Grave
For as in Ad - am all die, for as in Ad - am all die,
For as in Ad - am all die, for as in Ad - am all die,
For as in Ad - am all die, for as in Ad - am all die,
For as in Ad - am all die, for as in Ad - am all die,
B Grave
17
C Allegro
e - ven so in Christ shall all be made a - live, e - ven so in
e - ven so in Christ shall all be made a - live, e - ven so in
e - ven so in Christ shall all be made a - live, e - ven so in
e - ven so in Christ shall all be made a - live, e - ven so in
C Allegro
con Rip.
23
Christ shall all be made a - live, e-ven so in Christ shall all,
Christ shall all be made a - live, e-ven so in Christ shall all,
Christ shall all be made a - live, e-ven so in Christ shall all,
Christ shall all be made a - live, e-ven so in Christ shall all,
26


so in Christ shall all be made a - live, ev'n so in
so in Christ shall all be made a - live, ev'n so in
so in Christ shall all be made a - live, ev'n so in
be made a - live, ev'n so in
29
Christ shall all, shall all be made a - live.
Christ shall all, shall all be made a - live.
Christ shall all, shall all be made a - live.
Christ shall all, shall all be made a - live.
32
[tr]
35

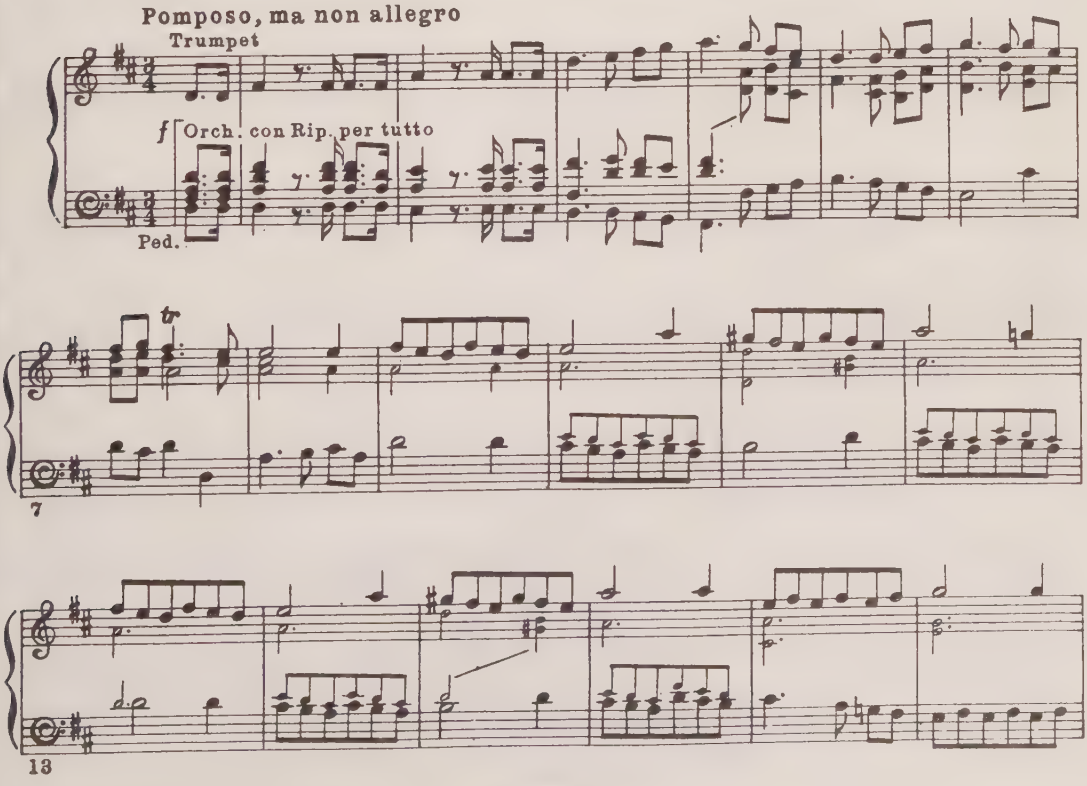
No. 47. Recitative.– BEHOLD, I TELL YOU A MYSTERY

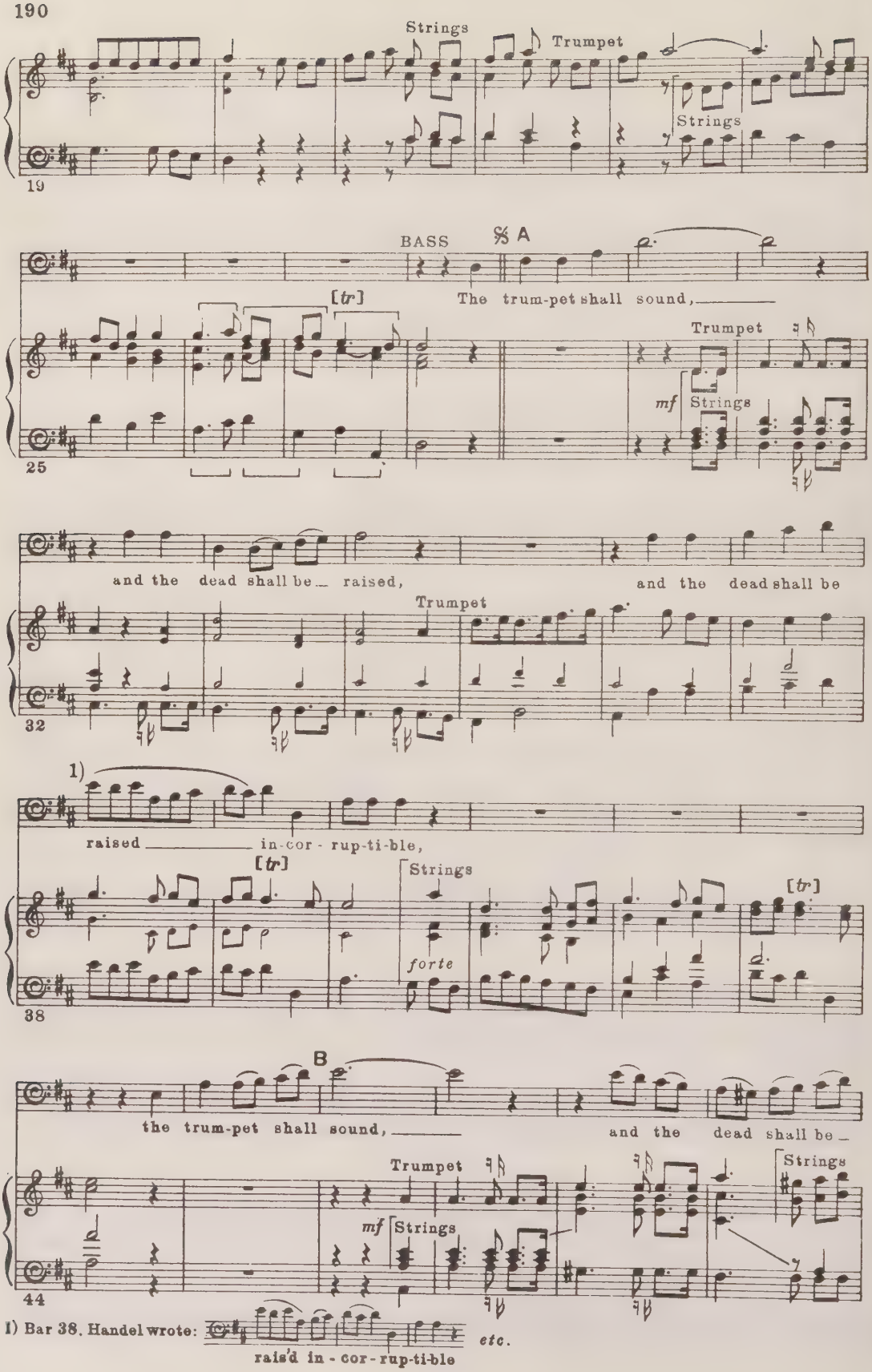
I Cor. xv, 51-52


BASS
Be-hold, I tell you a mys-te-ry; We shall not all sleep, but we shall all be
con Rip.
Ped.
mo-ment,
chang'd, In a mo-ment, in the twinkling of an eye, at the last trumpet:
5

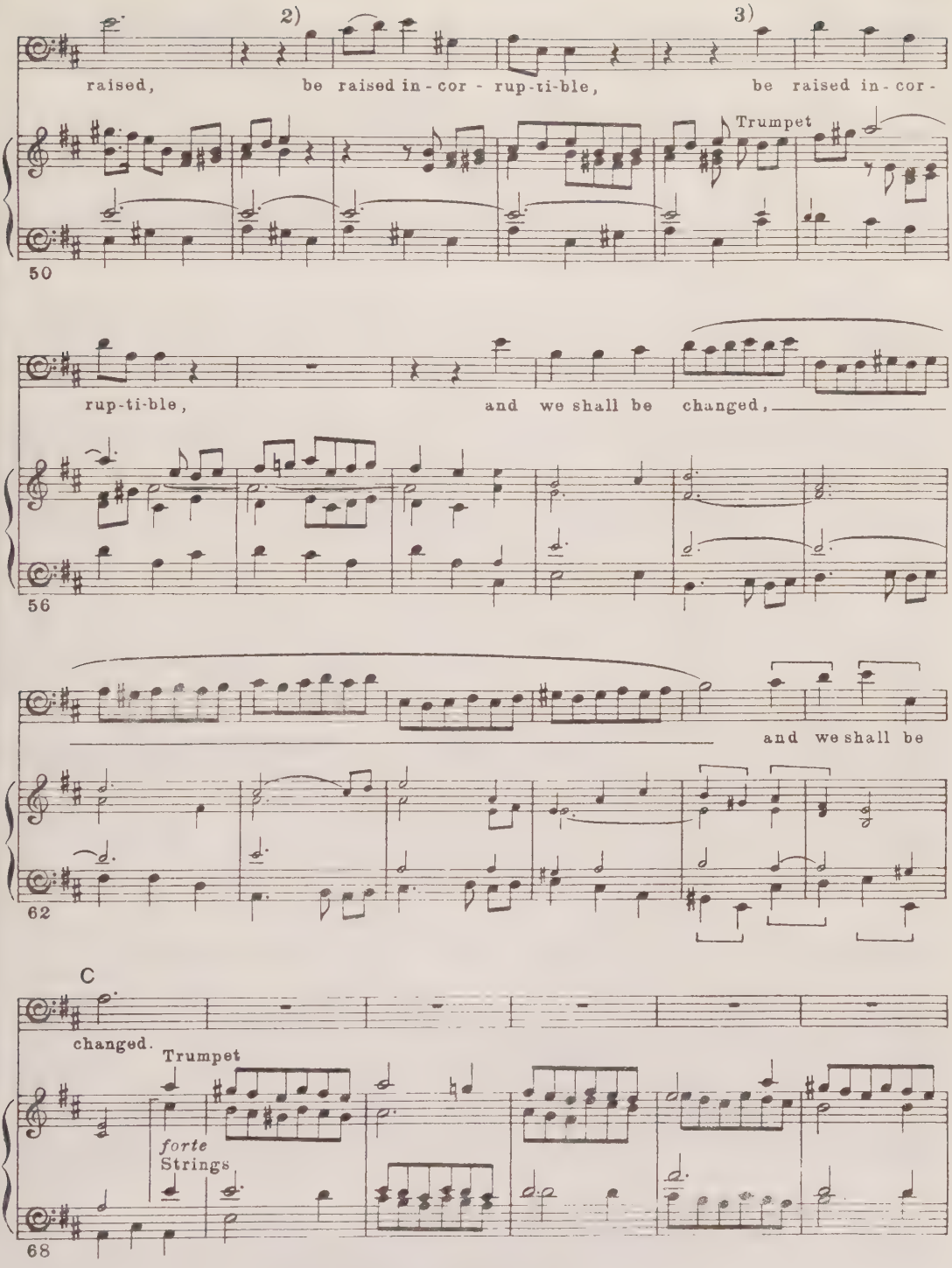
No. 48. Air.– THE TRUMPET SHALL SOUND

I Cor. xv, 52-54





1) Bar 38. Handel wrote: rais'd in-cor-rup-ti-ble *etc.*

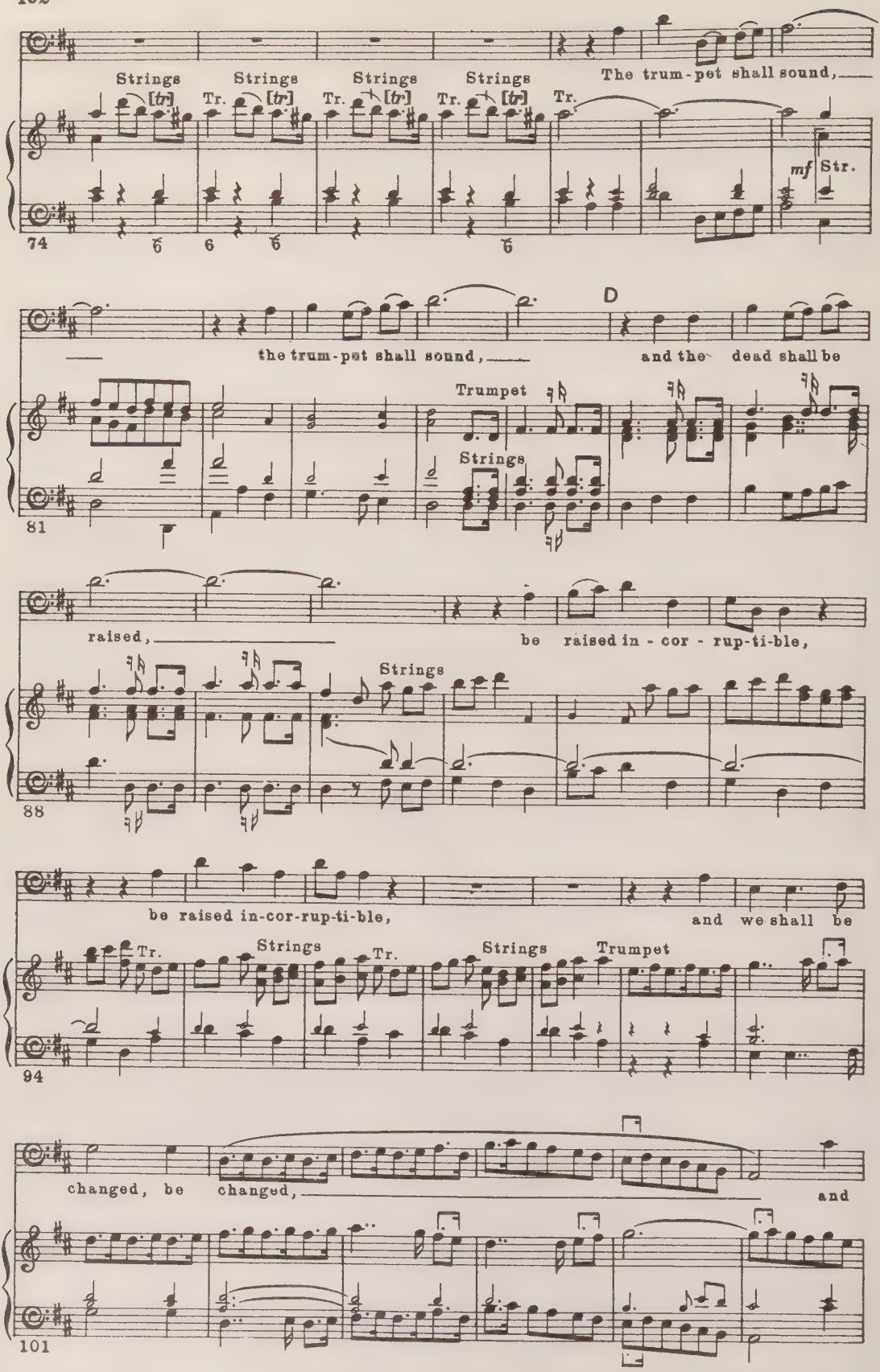


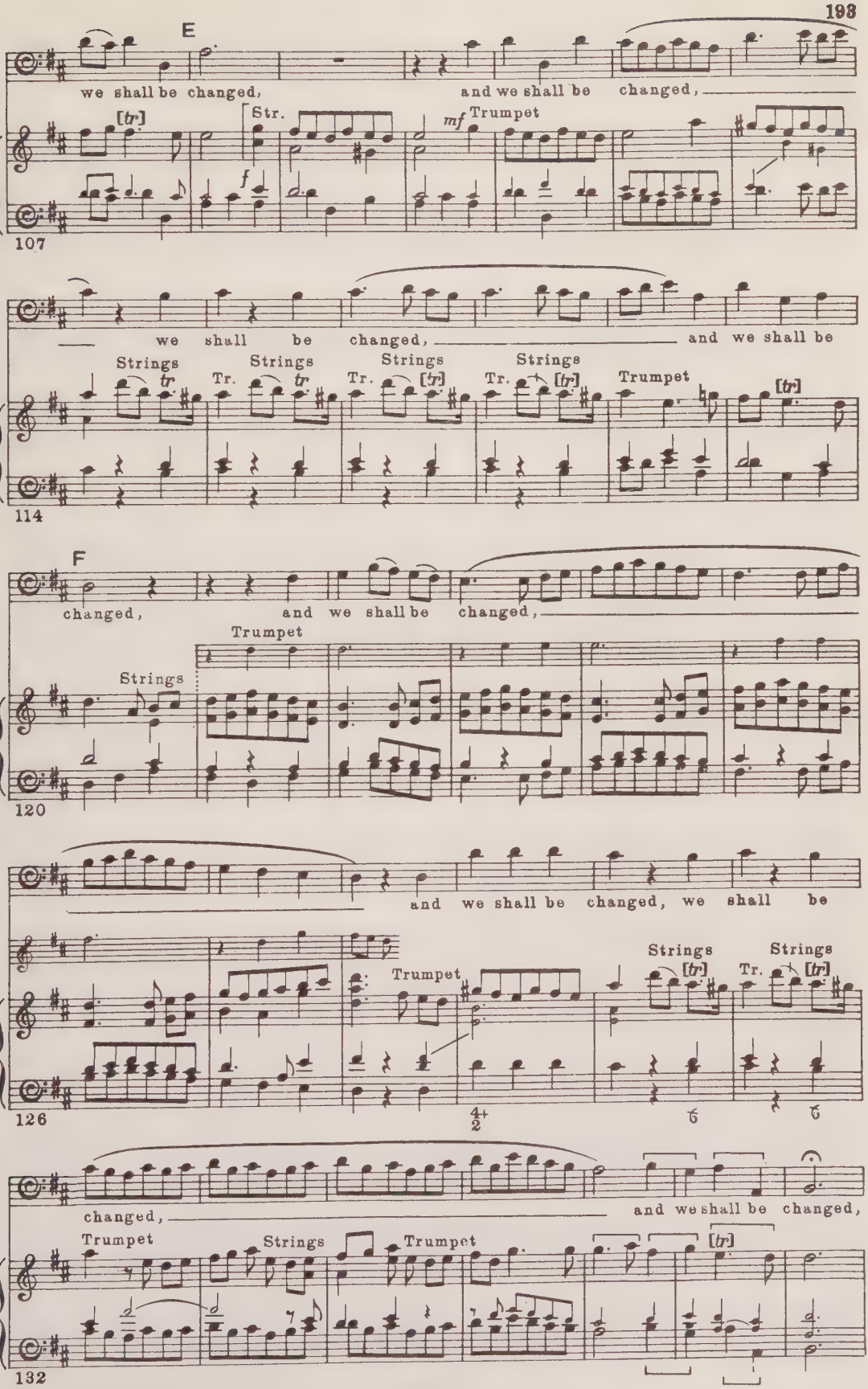
2) Bar 51. Handel wrote:

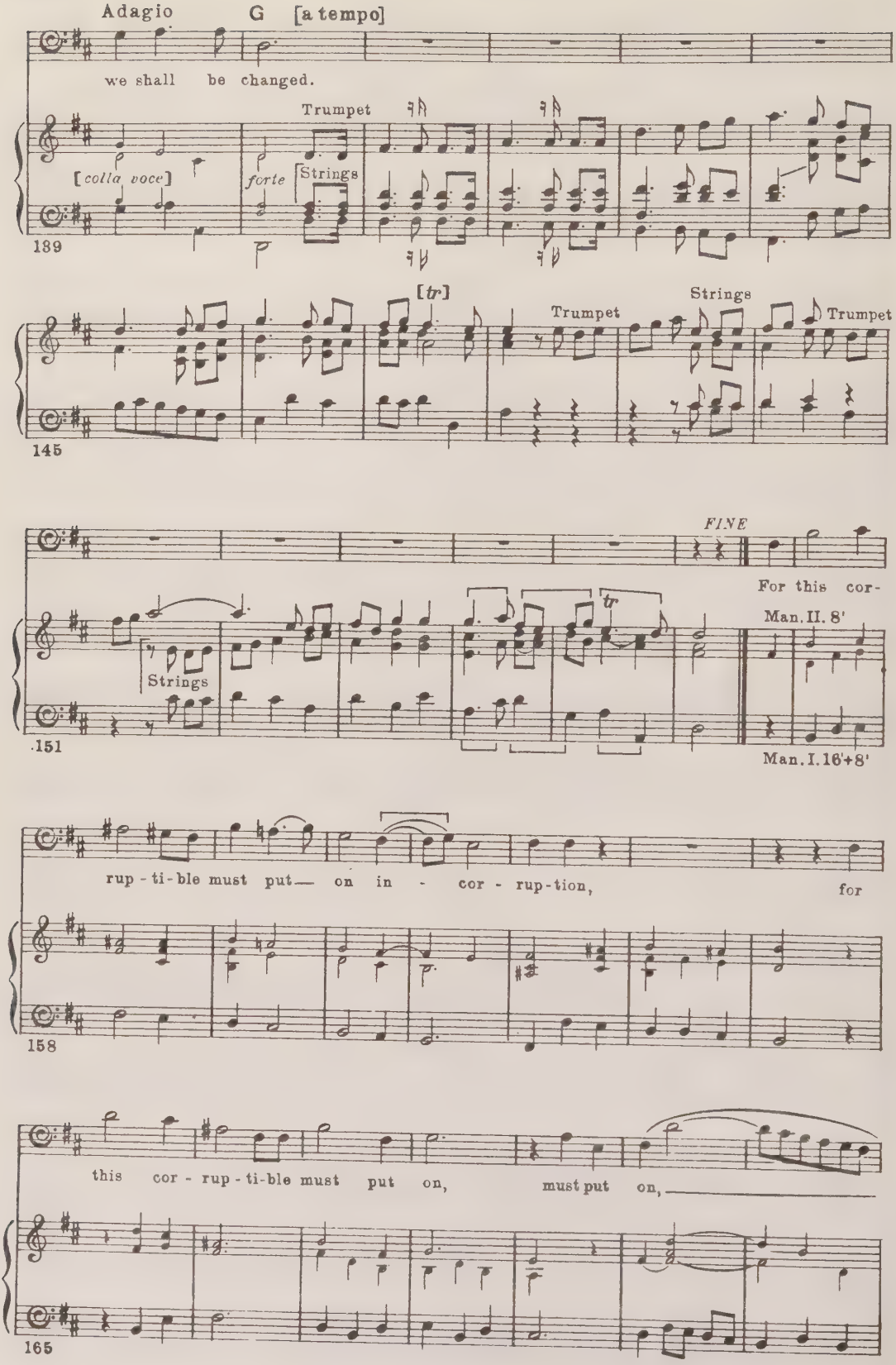
(see also Bars 91–93.)

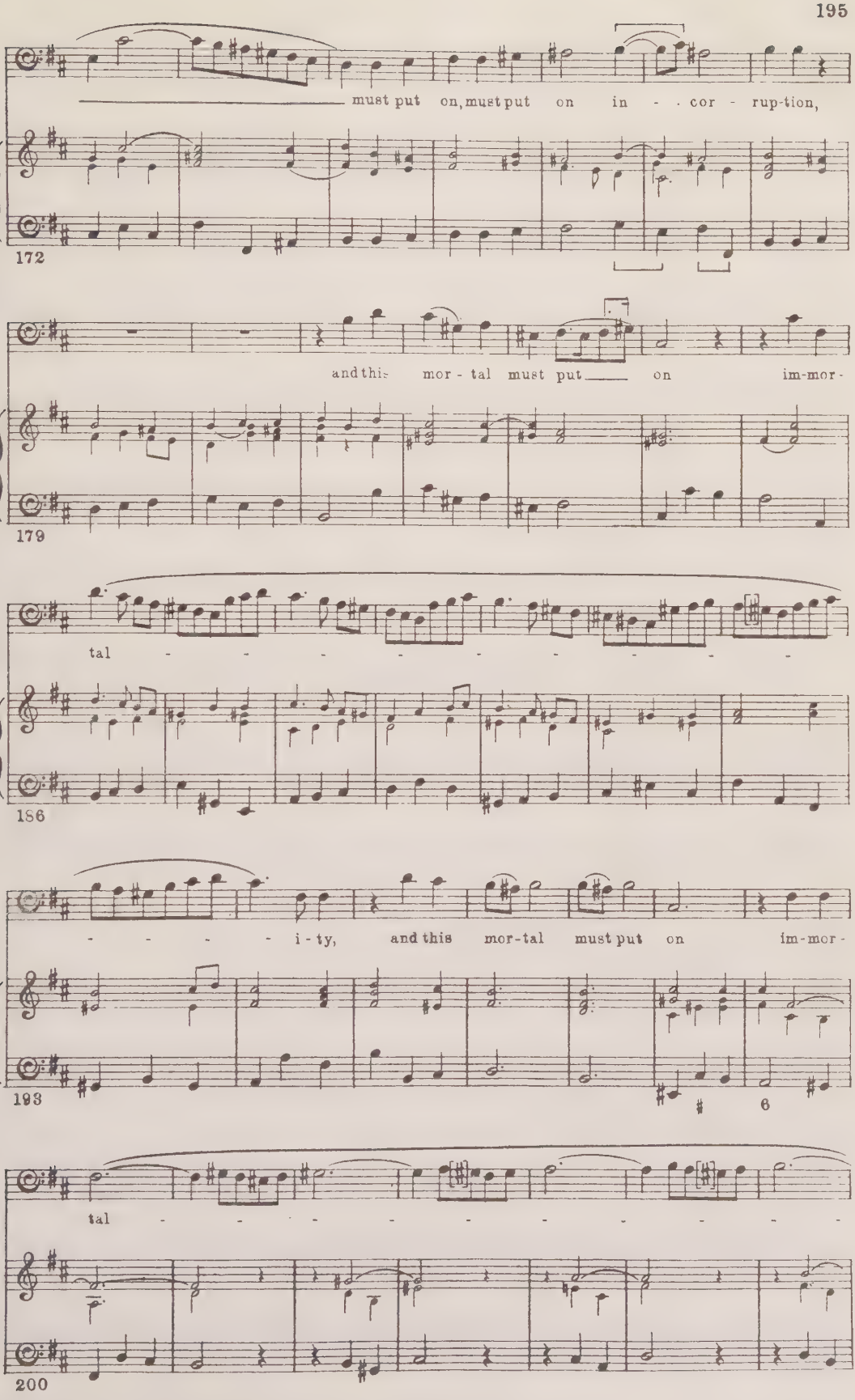
3) Bar 54. Handel wrote:

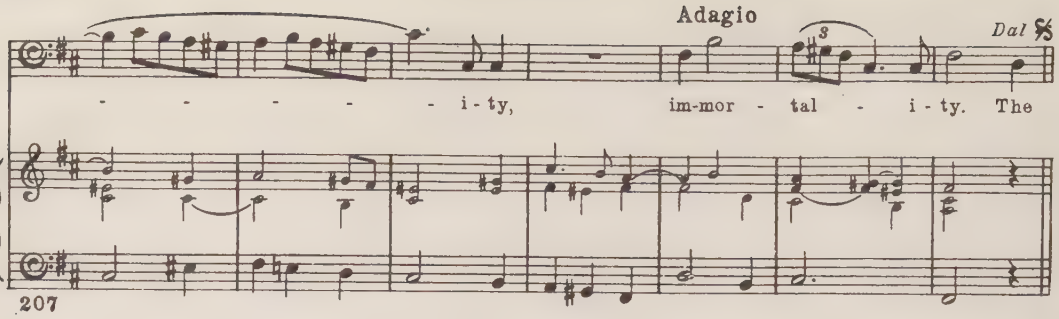
(see also Bars 94–96.)


Strings
Strings
Strings
Strings
The trum-pet shall sound,
Tr.
mf Str.
74
the trum-pet shall sound,
and the dead shall be
D
Trumpet
Strings
81
raised,
be raised in - cor - rup-ti-ble,
Strings
88
be raised in-cor-rup-ti-ble,
and we shall be
Tr.
Strings
Tr.
Strings
Trumpet
94
changed, be changed,
and
101


E
we shall be changed,
and we shall be changed,
[tr]
Str.
mf Trumpet
f
107
we shall be changed,
and we shall be
Strings
Tr.
Strings
Tr.
Strings
Tr.
Strings
Tr.
Trumpet
[tr]
114
F
changed,
and we shall be changed,
Trumpet
Strings
120
and we shall be changed, we shall be
Trumpet
Strings
Tr.
Strings
126
changed,
and we shall be changed,
Trumpet
Strings
Trumpet
[tr]
132

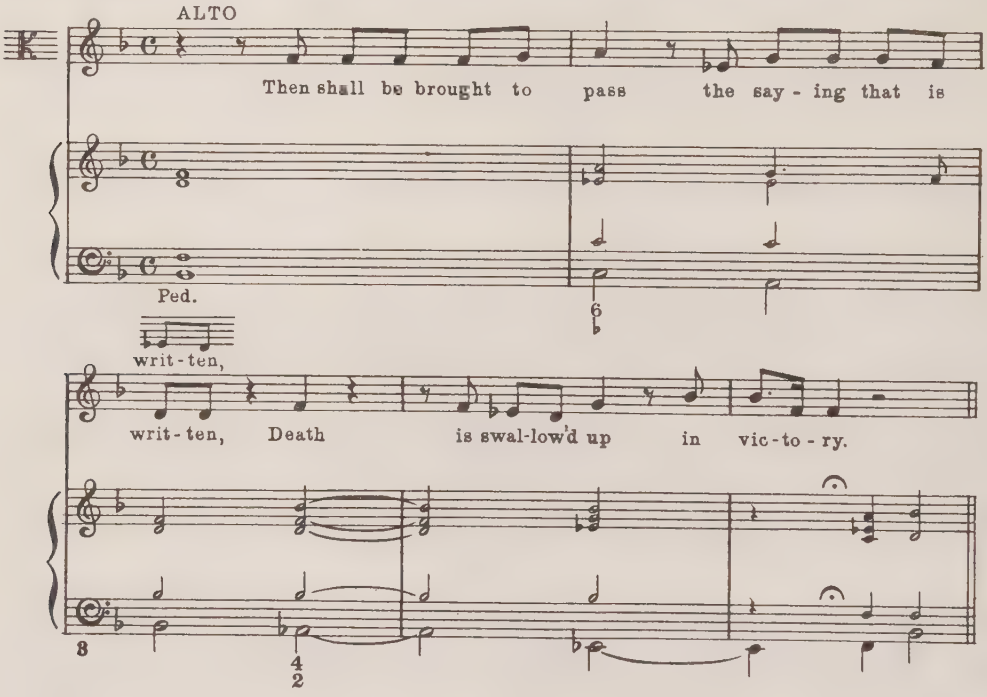

Adagio
G
[a tempo]
we shall be changed.
Trumpet
[colla voce]
forte
Strings
189
[tr]
Trumpet
Strings
Trumpet
145
FINE
For this cor-
Man. II. 8'
Strings
151
Man. I. 16'+8'
rup - ti - ble must put— on in - cor - rup - tion, for
158
this cor - rup - ti - ble must put on, must put on,
165


must put on, must put on in - - cor - rup-tion,
172
and this mor - tal must put on im-mor-
179
tal - - - - - - - - - - -
186
- - - - - i - ty, and this mor-tal must put on im-mor-
193
tal - - - - - - - - - - -
200



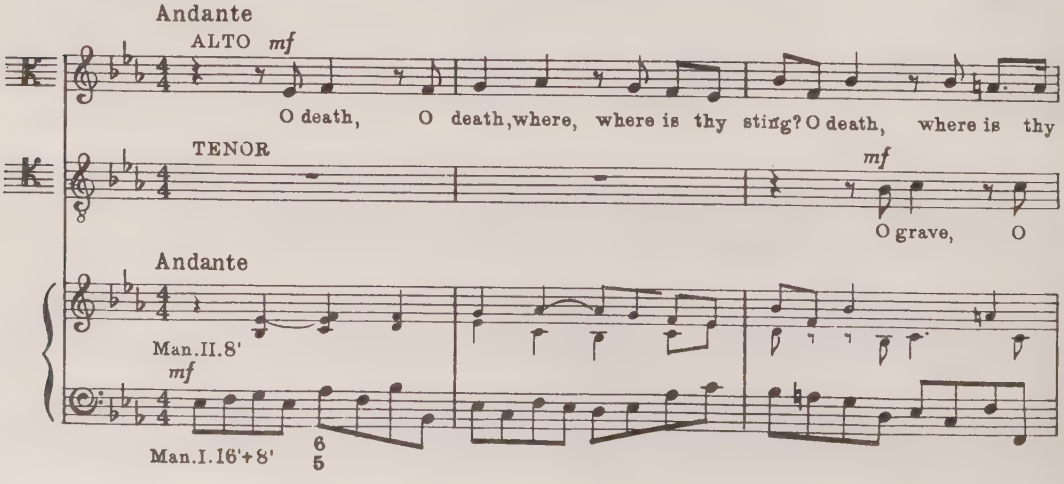
No. 49. Recitative.– THEN SHALL BE BROUGHT TO PASS

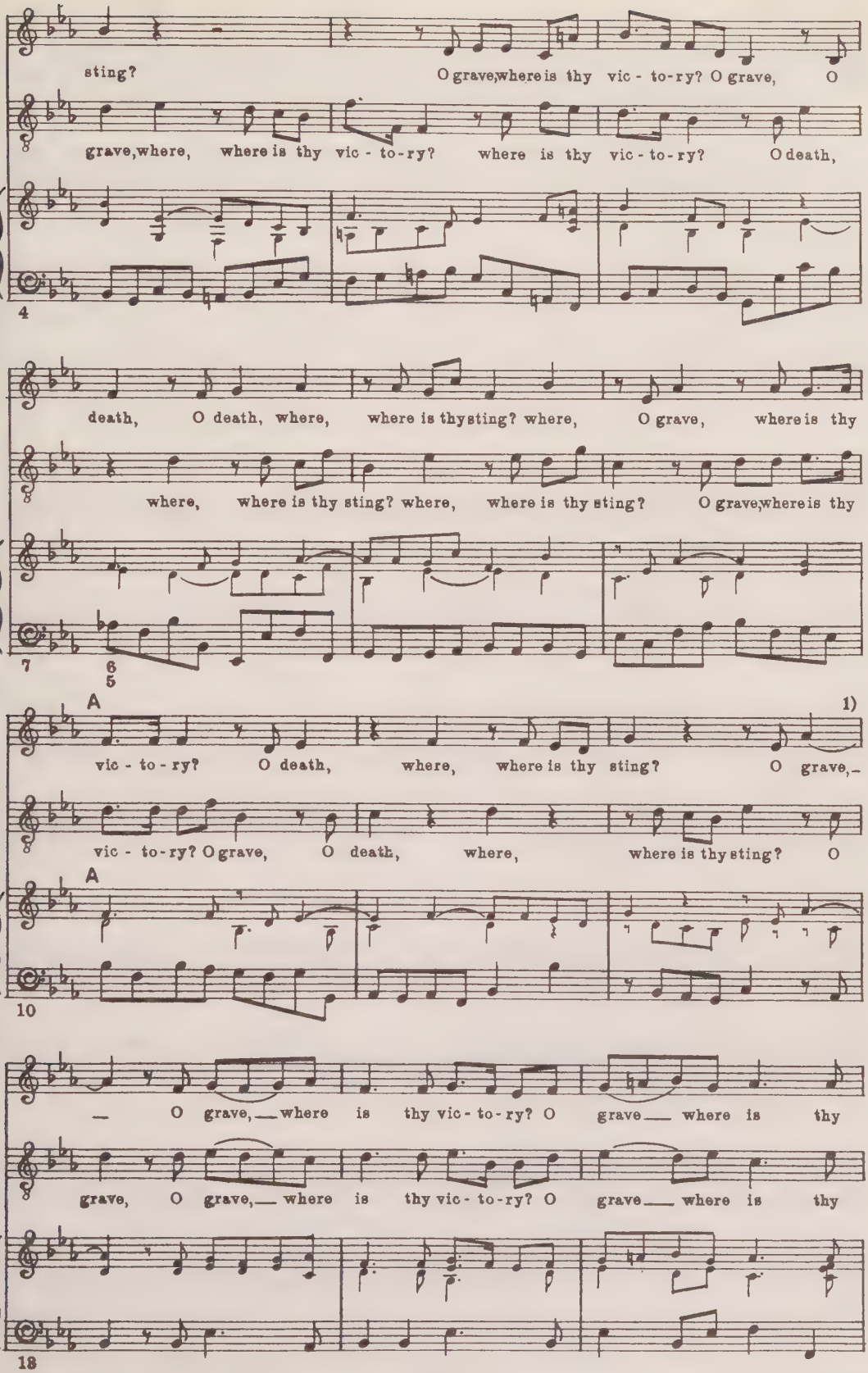
I Cor. xv, 54



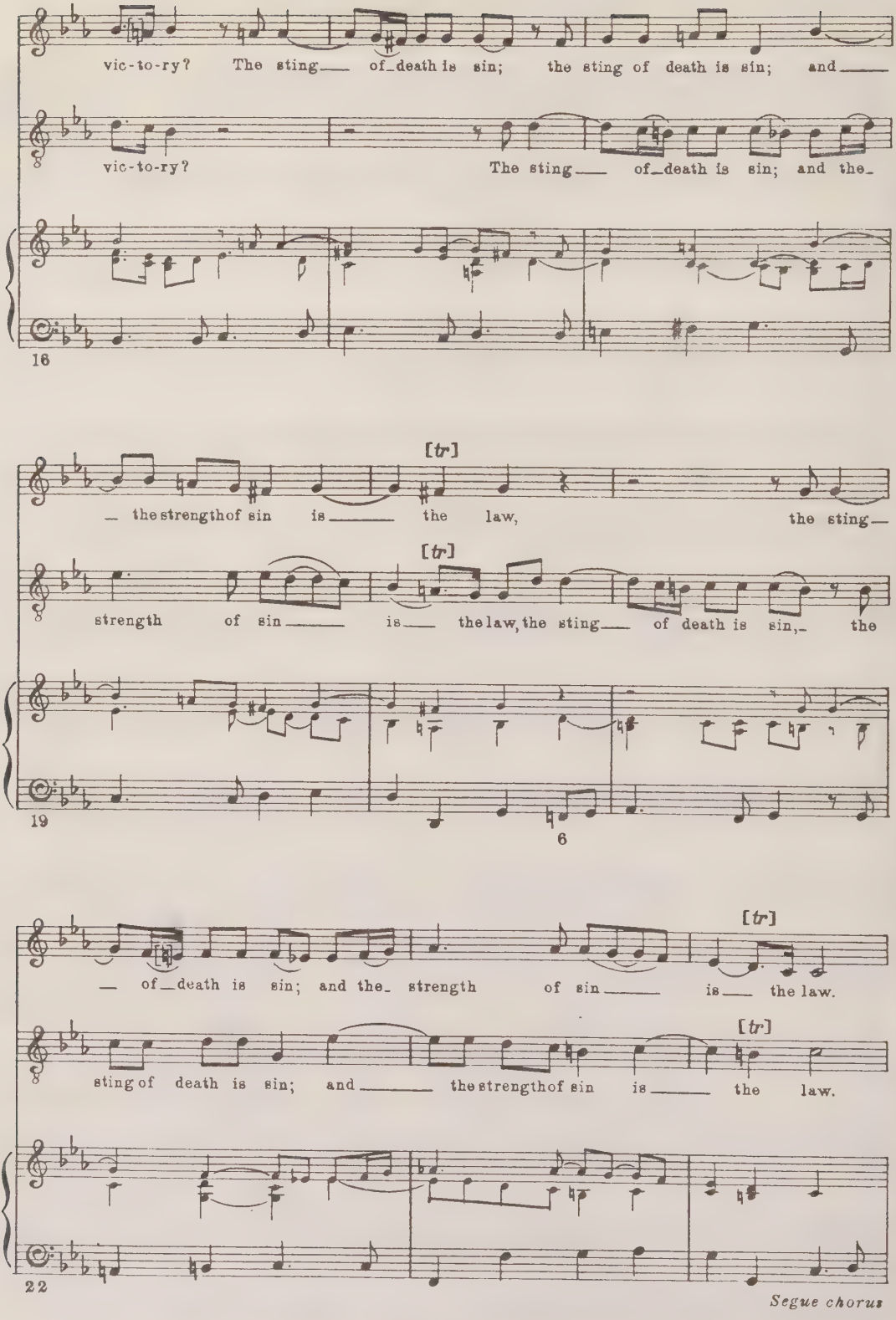
Nos. 50-51. Duet.– O DEATH, WHERE IS THY STING? Chorus.– BUT THANKS BE TO GOD

I Cor. xv, 55-57

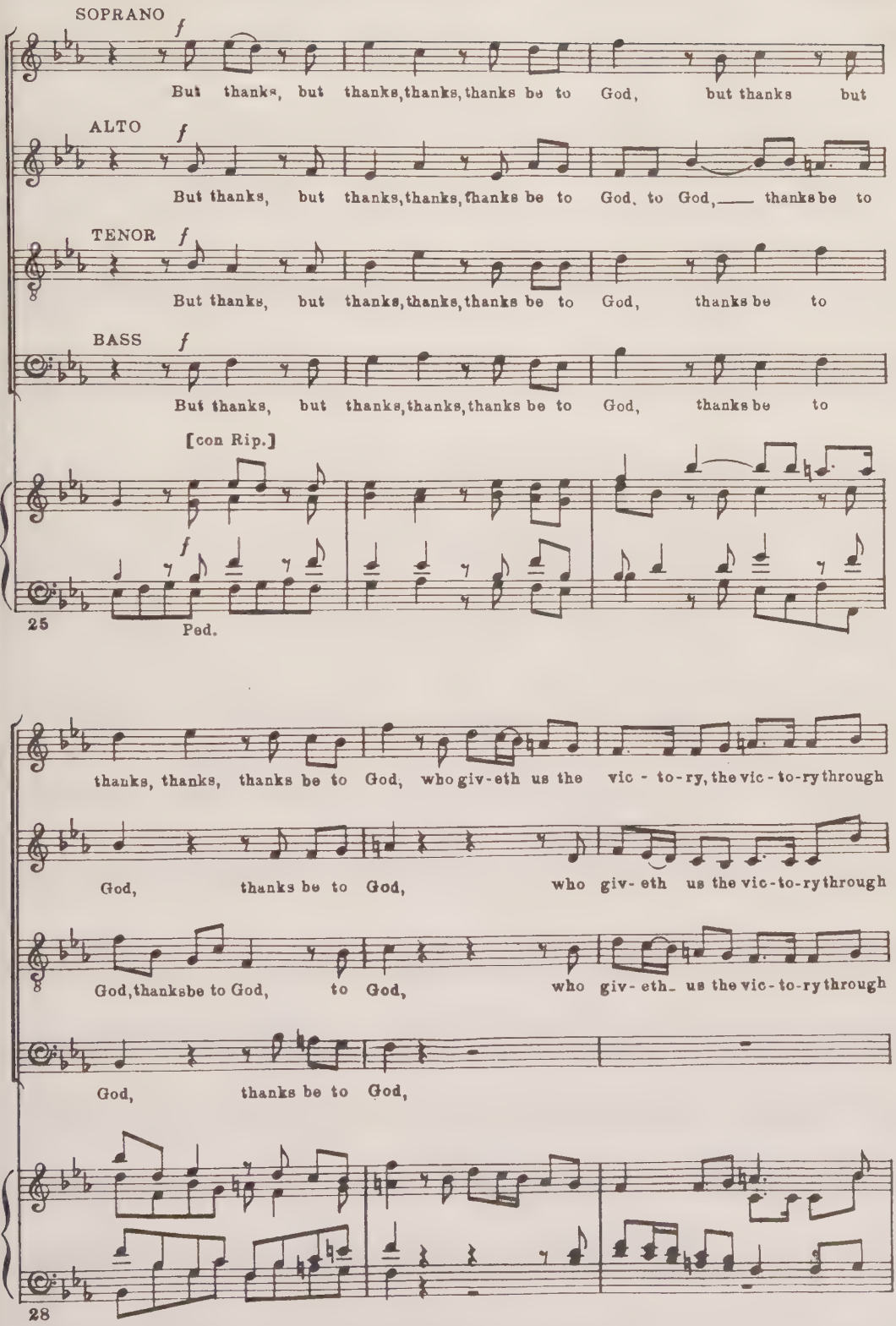


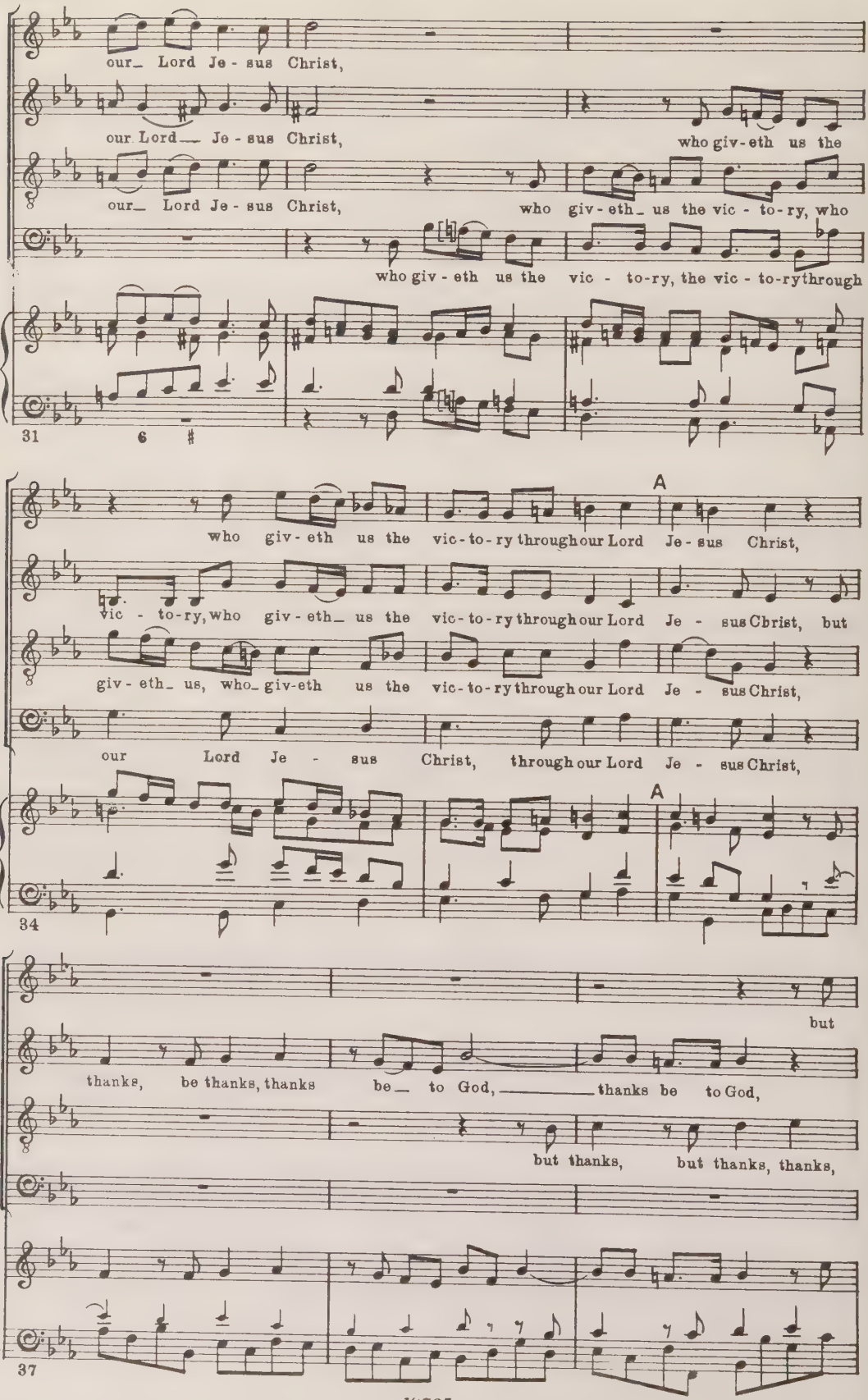

sting? O grave, where is thy vic - to-ry? O grave, O
grave, where, where is thy vic - to-ry? where is thy vic - to-ry? O death,
4
death, O death, where, where is thy sting? where, O grave, where is thy
where, where is thy sting? where, where is thy sting? O grave, where is thy
7 6 5
A 1)
vic - to-ry? O death, where, where is thy sting? O grave,
vic - to-ry? O grave, O death, where, where is thy sting? O
A
10
— O grave, — where is thy vic - to-ry? O grave — where is thy
grave, O grave, — where is thy vic - to-ry? O grave — where is thy
18

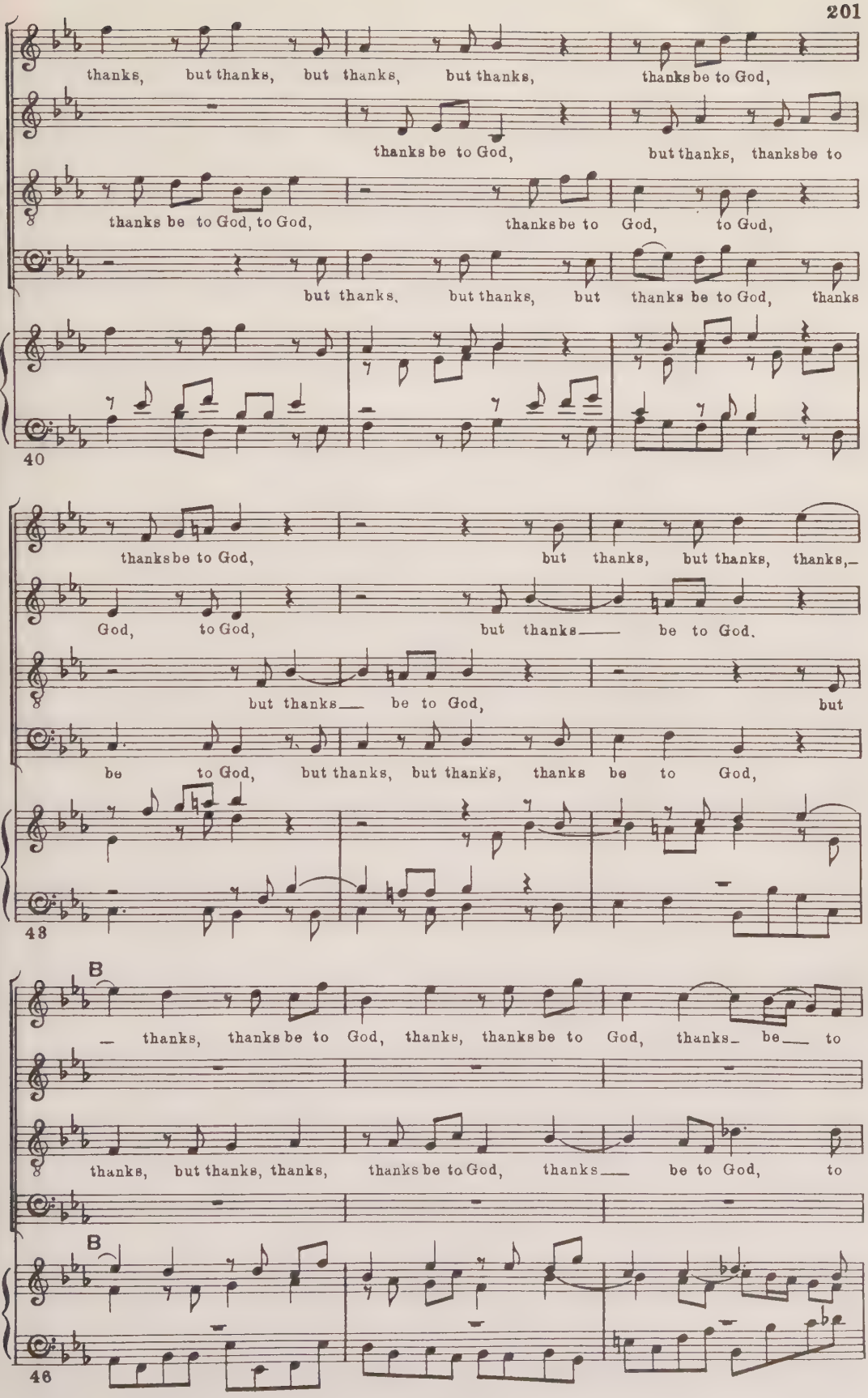
1) Bar 12. For a discussion of this bar, see *Textual Companion*

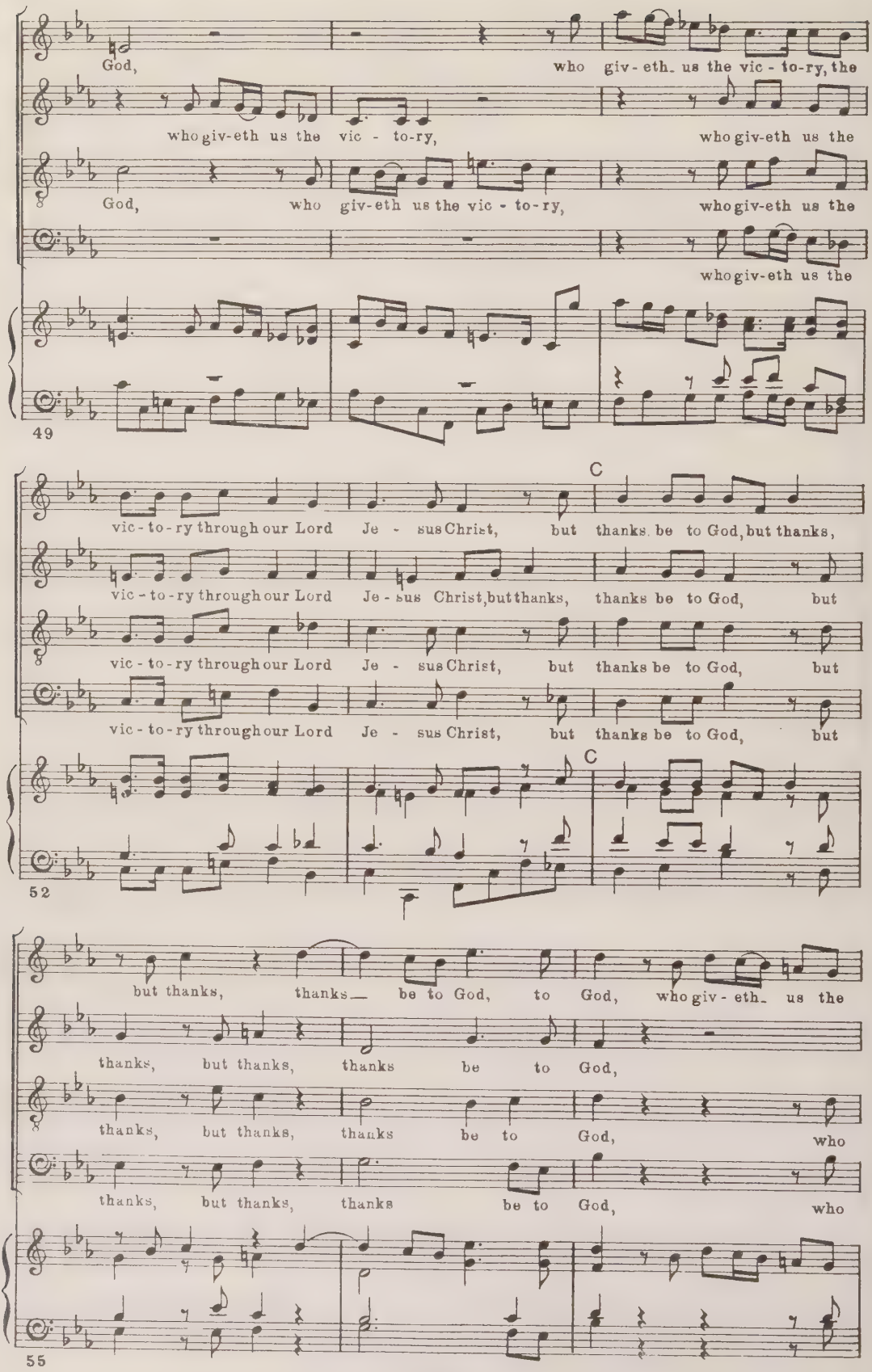

vic-to-ry? The sting of death is sin; the sting of death is sin; and
vic-to-ry? The sting of death is sin; and the
16
[tr]
the strength of sin is the law, the sting
[tr]
strength of sin is the law, the sting of death is sin, the
19
6
[tr]
of death is sin; and the strength of sin is the law.
[tr]
sting of death is sin; and the strength of sin is the law.
22
Segue chorus

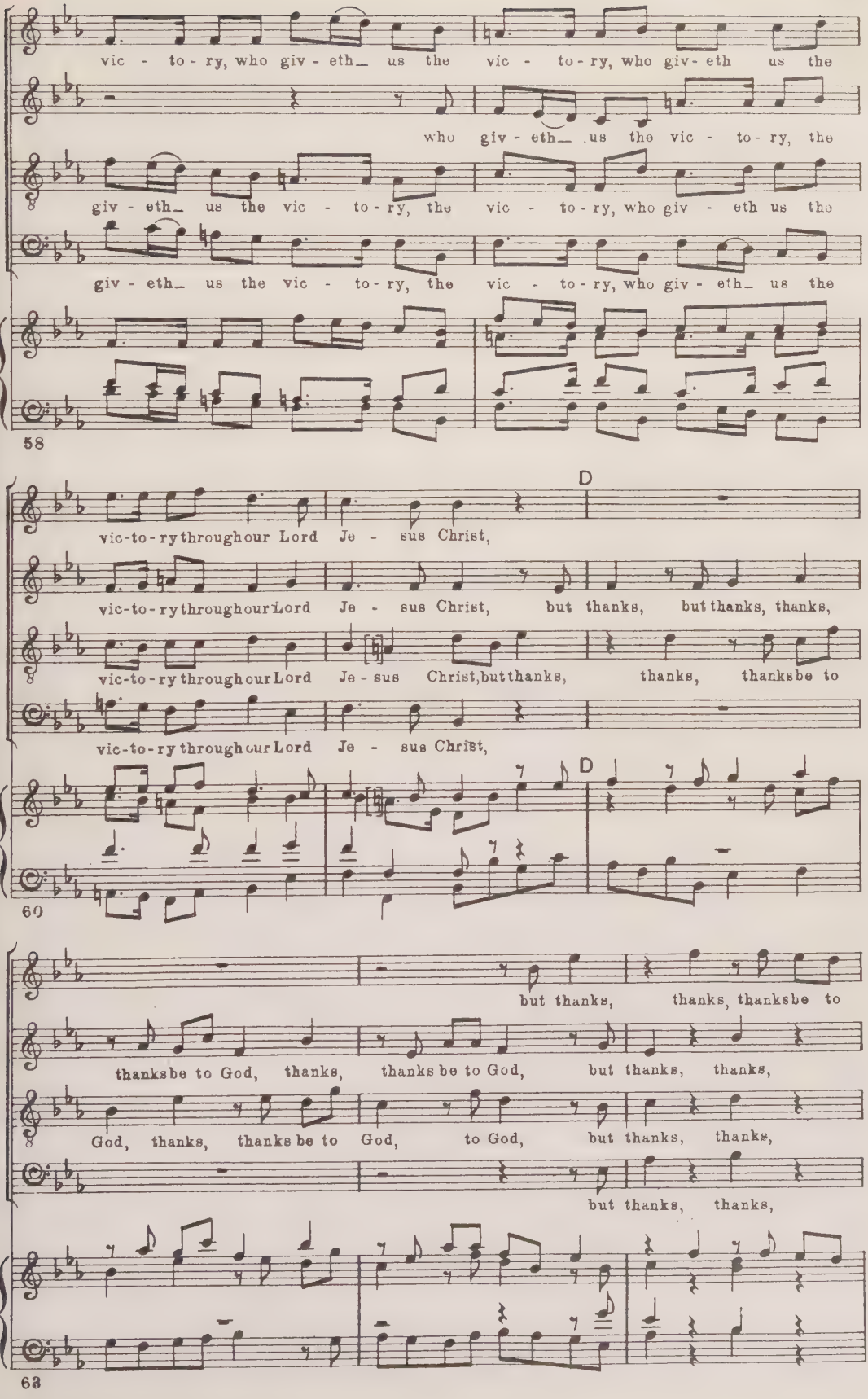
No. 51. *CHORUS*

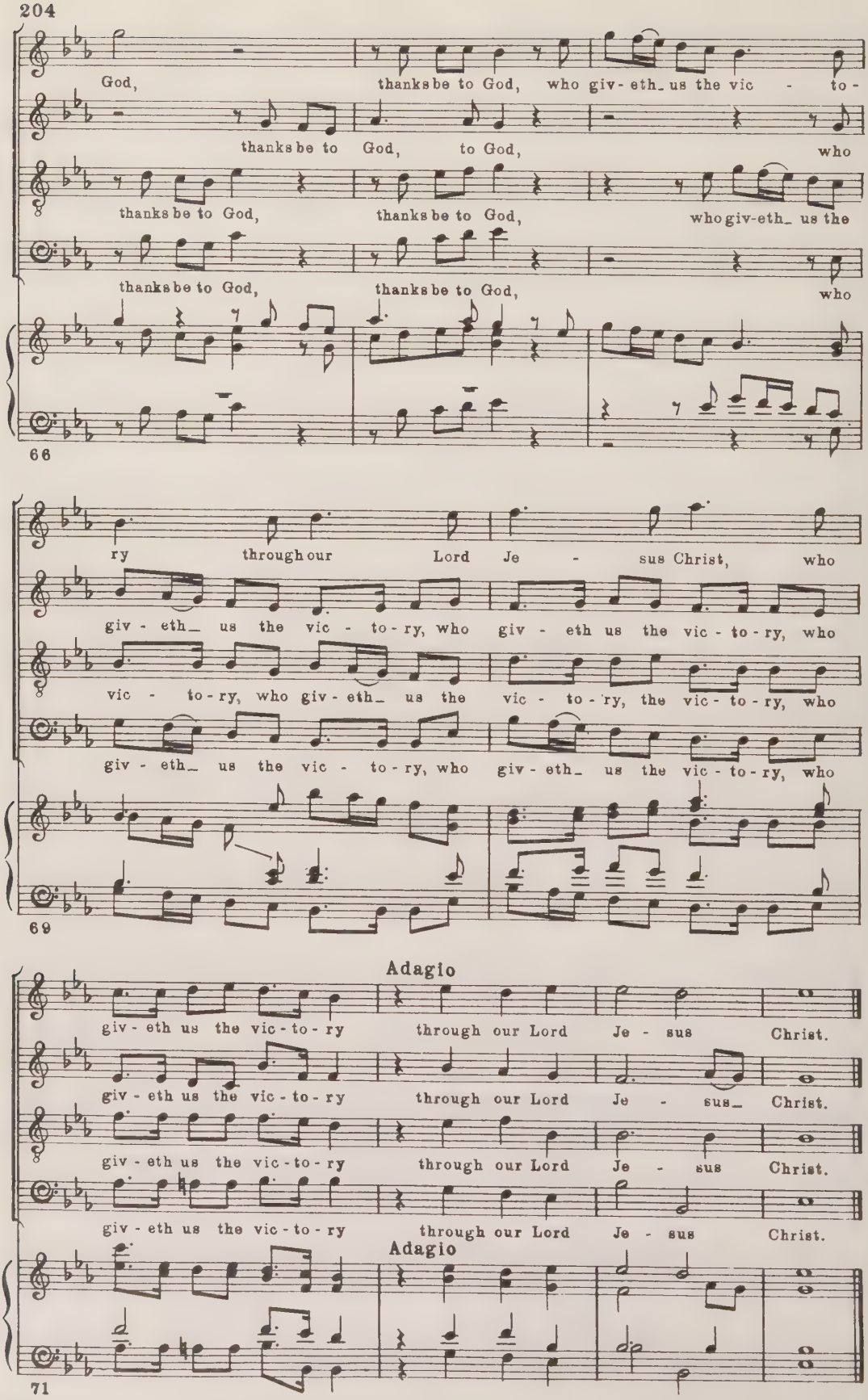

SOPRANO
But thanks, but thanks, thanks, thanks be to God, but thanks but
ALTO
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to
TENOR
But thanks, but thanks, thanks, thanks be to God, thanks be to
BASS
But thanks, but thanks, thanks, thanks be to God, thanks be to
[con Rip.]
Ped.
25
thanks, thanks, thanks be to God, who giv-eth us the vic - to-ry, the vic - to-ry through
God, thanks be to God, who giv- eth us the vic-to-ry through
God, thanks be to God, to God, who giv- eth us the vic-to-ry through
God, thanks be to God,
28


our_ Lord Je - sus Christ,
our Lord_ Je - sus Christ,
who giv - eth us the
our_ Lord Je - sus Christ,
who giv - eth_ us the vic - to - ry, who
who giv - eth us the vic - to - ry, the vic - to - ry through
31
6
#
A
who giv - eth us the vic - to - ry through our Lord Je - sus Christ,
vic - to - ry, who giv - eth_ us the vic - to - ry through our Lord Je - sus Christ, but
giv - eth_ us, who_ giv - eth us the vic - to - ry through our Lord Je - sus Christ,
our Lord Je - sus Christ, through our Lord Je - sus Christ,
A
34
but
thanks, be thanks, thanks be_ to God, _____ thanks be to God,
but thanks, but thanks, thanks,
37


thanks, but thanks, but thanks, but thanks, thanks be to God,
thanks be to God, but thanks, thanks be to
thanks be to God, to God, thanks be to God, to God,
but thanks, but thanks, but thanks be to God, thanks
40
thanks be to God, but thanks, but thanks, thanks,
God, to God, but thanks be to God.
but thanks be to God, but
be to God, but thanks, but thanks, thanks be to God,
48
B
thanks, thanks be to God, thanks, thanks be to God, thanks be to
thanks, but thanks, thanks, thanks be to God, thanks be to God, to
B
46


God, who giv - eth us the vic - to-ry, the
who giv-eth us the vic - to-ry, who giv-eth us the
God, who giv-eth us the vic - to-ry, who giv-eth us the
who giv-eth us the
49
C
vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but thanks,
vic - to-ry through our Lord Je - sus Christ, but thanks, thanks be to God, but
vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but
vic - to-ry through our Lord Je - sus Christ, but thanks be to God, but
C
52
but thanks, thanks be to God, to God, who giv - eth us the
thanks, but thanks, thanks be to God,
thanks, but thanks, thanks be to God, who
thanks, but thanks, thanks be to God, who
55

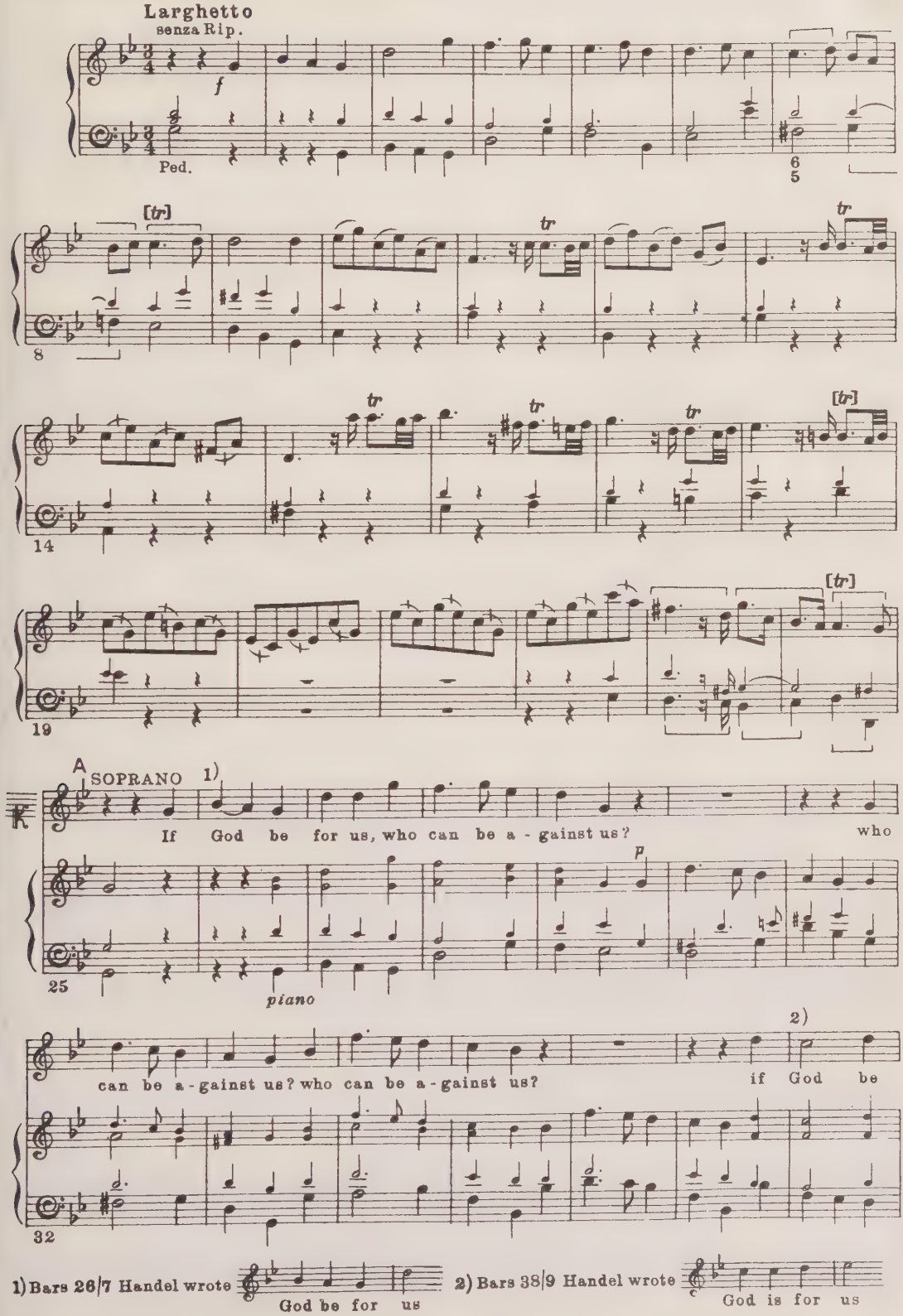

vic - to - ry, who giv - eth_ us the vic - to - ry, who giv - eth us the
who giv - eth_ us the vic - to - ry, the
giv - eth_ us the vic - to - ry, the vic - to - ry, who giv - eth us the
giv - eth_ us the vic - to - ry, the vic - to - ry, who giv - eth_ us the
58
D
vic-to-ry throughour Lord Je - sus Christ,
vic-to-ry throughour Lord Je - sus Christ, but thanks, but thanks, thanks,
vic-to-ry throughour Lord Je - sus Christ, but thanks, thanks, thanksbe to
vic-to-ry throughour Lord Je - sus Christ,
D
60
but thanks, thanks, thanksbe to
thanksbe to God, thanks, thanks be to God, but thanks, thanks,
God, thanks, thanks be to God, to God, but thanks, thanks,
but thanks, thanks,
63

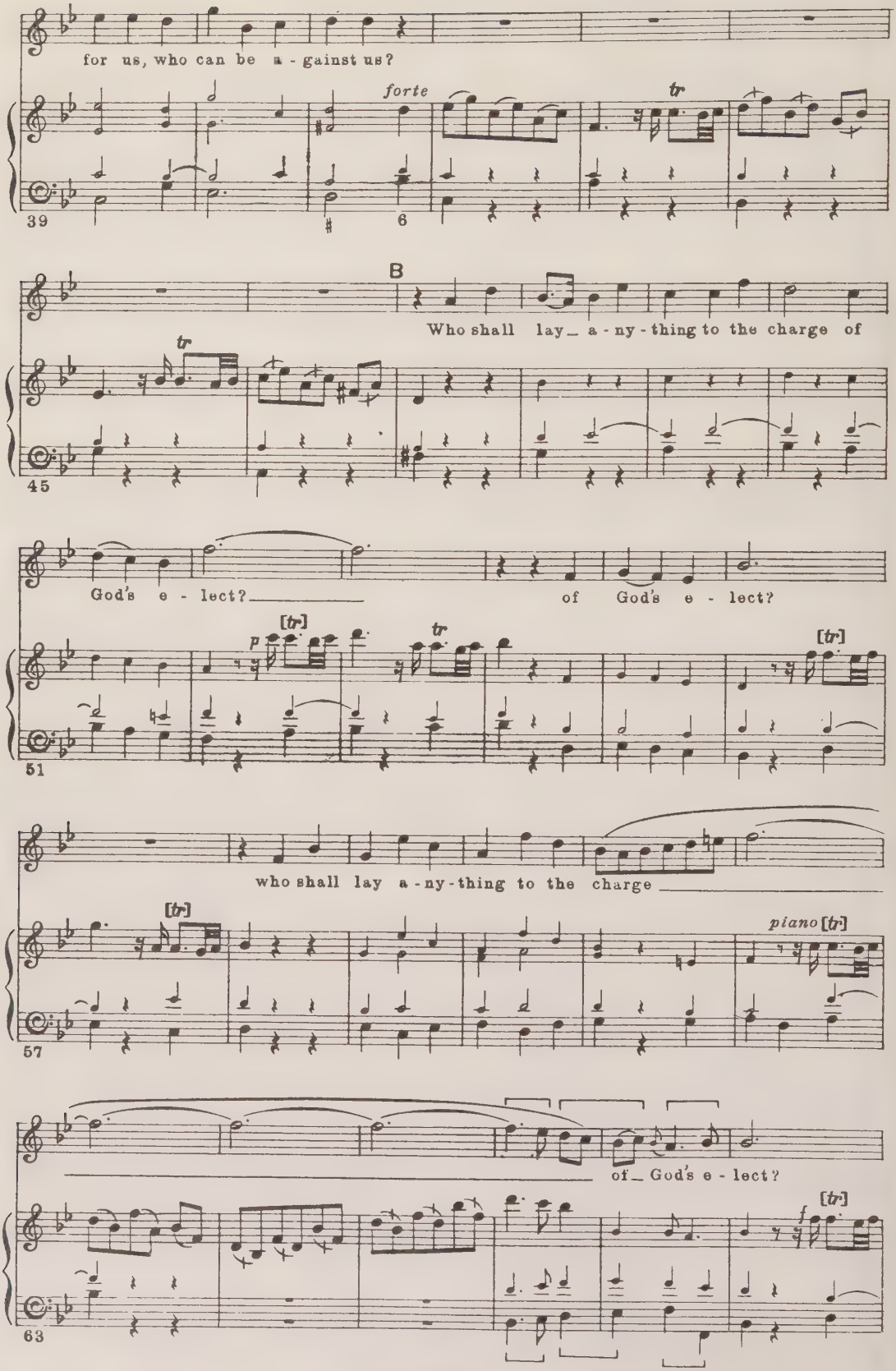

God, thanks be to God, who giv-eth_ us the vic - to-
thanks be to God, to God, who
thanks be to God, thanks be to God, who giv-eth_ us the
thanks be to God, thanks be to God, who
66
ry through our Lord Je - sus Christ, who
giv - eth_ us the vic - to-ry, who giv - eth us the vic - to-ry, who
vic - to-ry, who giv - eth_ us the vic - to-ry, the vic - to-ry, who
giv - eth_ us the vic - to-ry, who giv - eth_ us the vic - to-ry, who
69
Adagio
giv - eth us the vic - to - ry through our Lord Je - sus Christ.
giv - eth us the vic - to - ry through our Lord Je - sus_ Christ.
giv - eth us the vic - to - ry through our Lord Je - sus Christ.
giv - eth us the vic - to - ry through our Lord Je - sus Christ.
Adagio
71

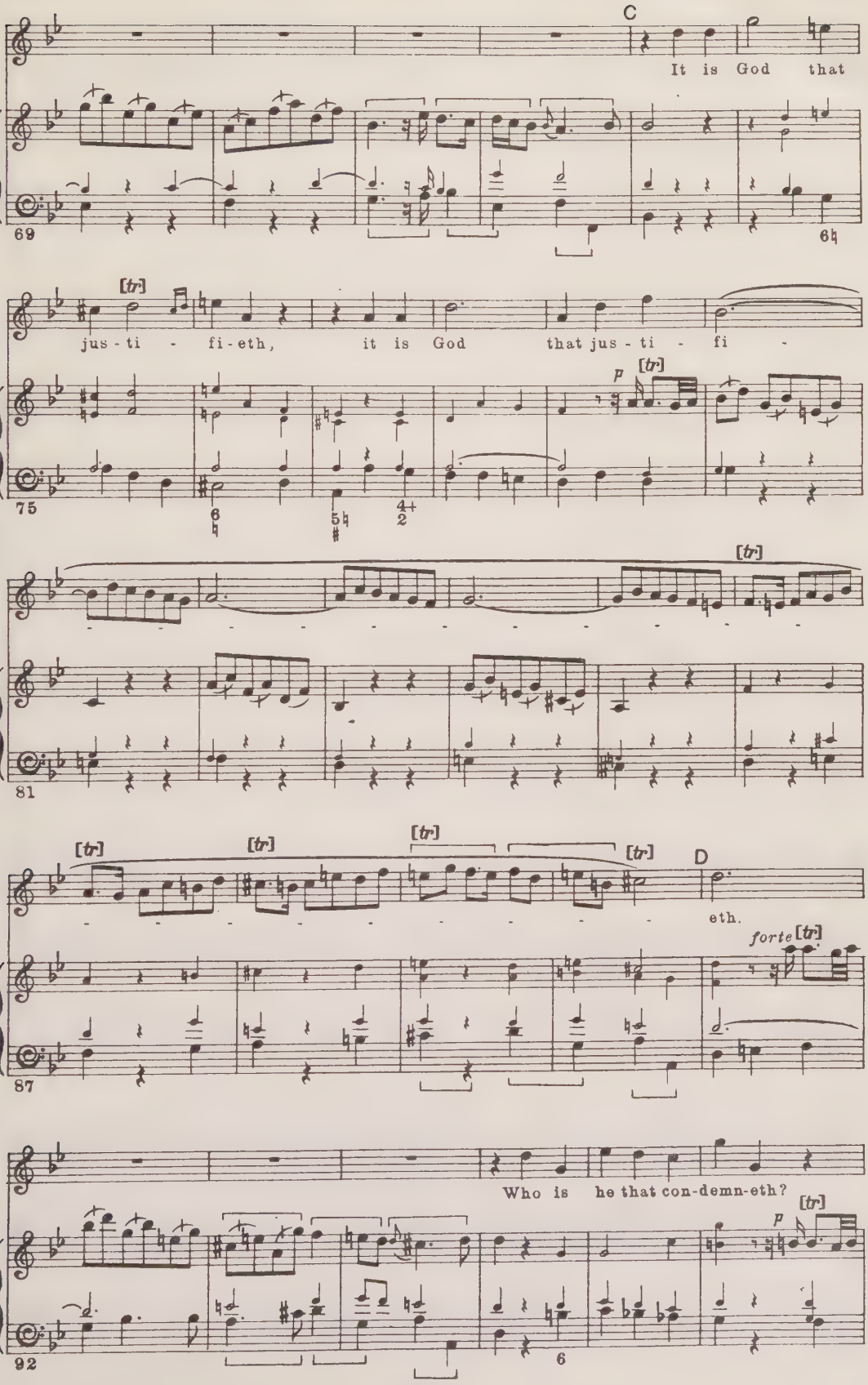
No. 52. Air.– IF GOD BE FOR US

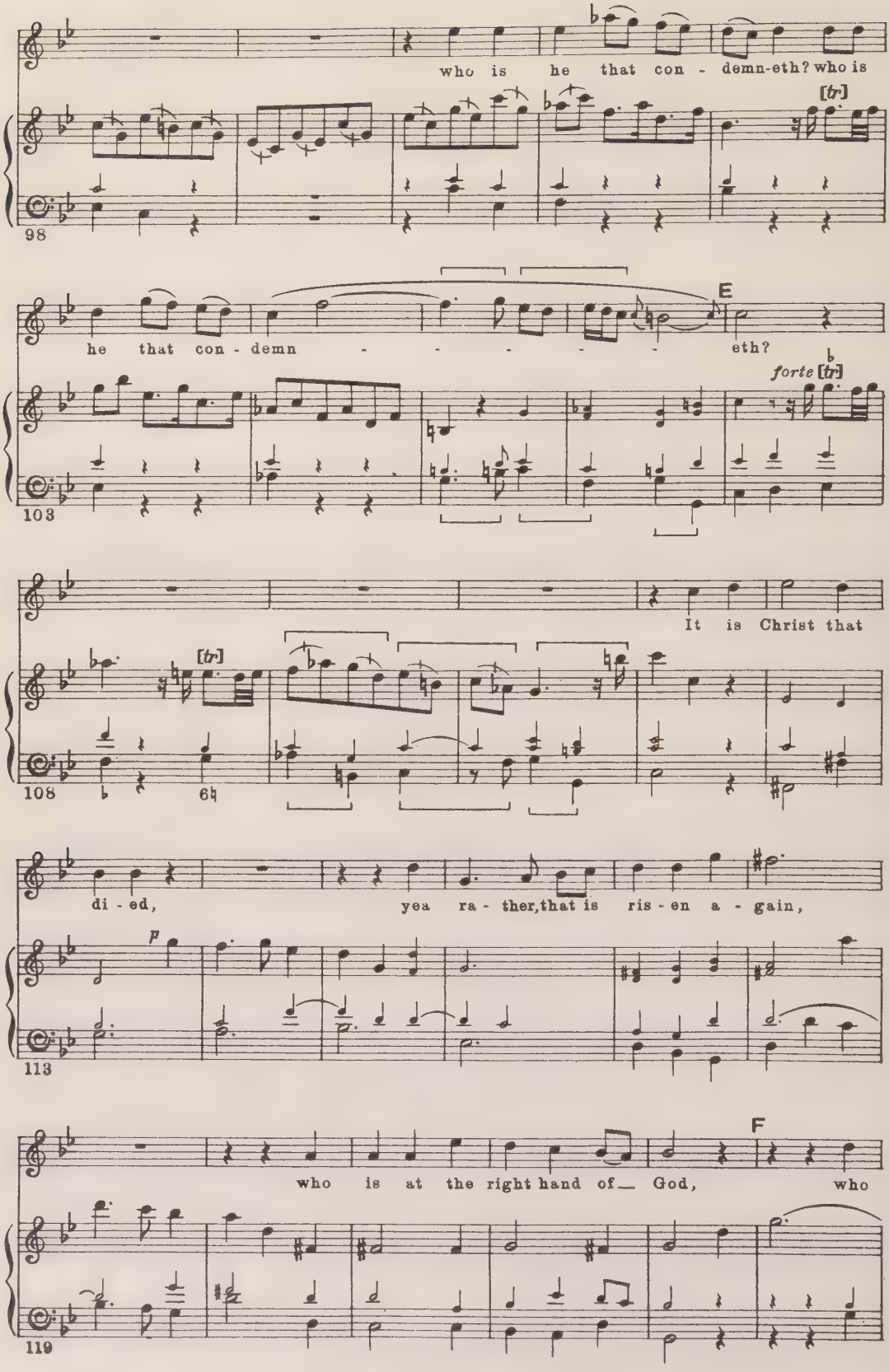
VERSION I

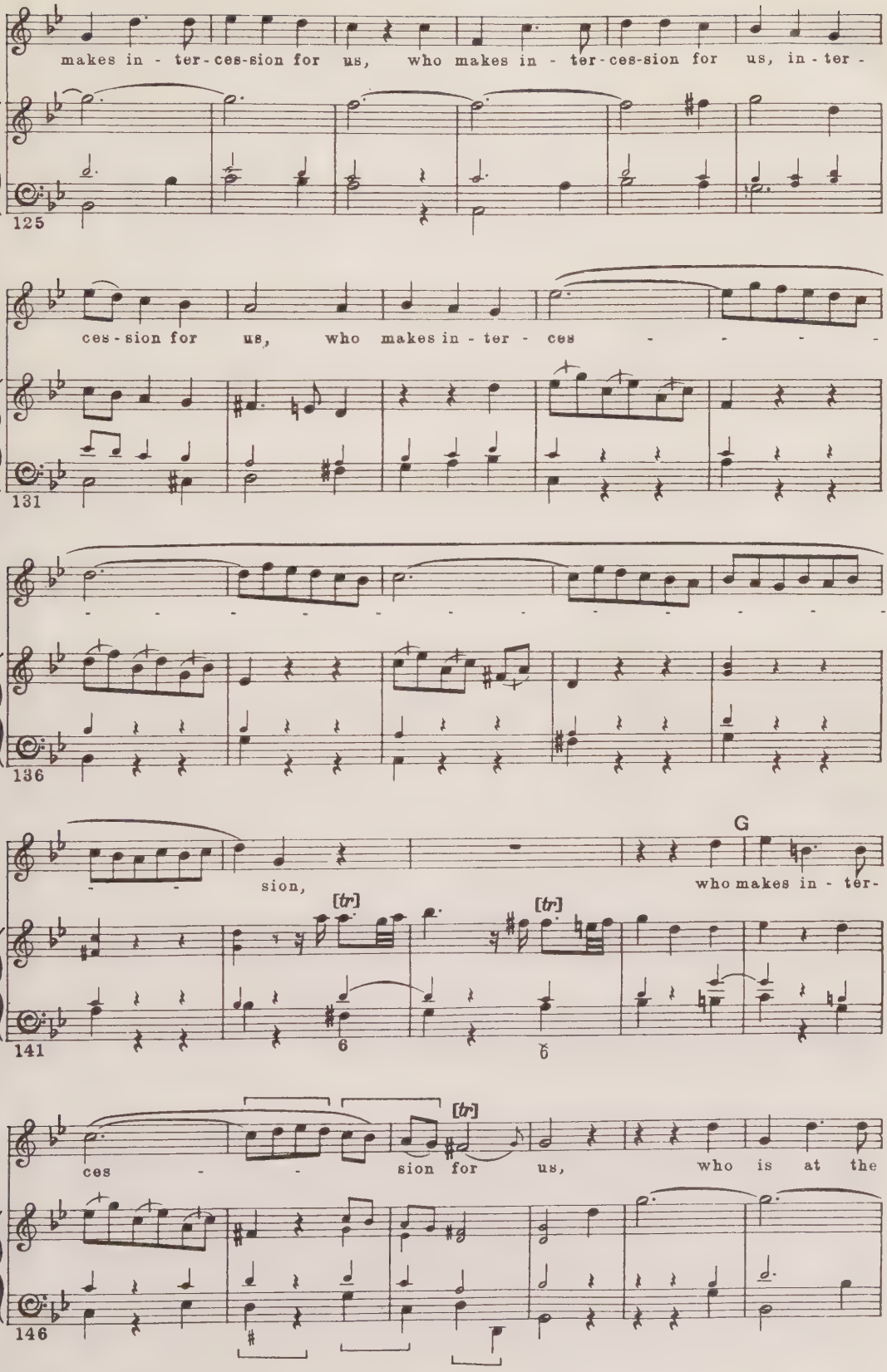
Romans viii, 31, 33-34

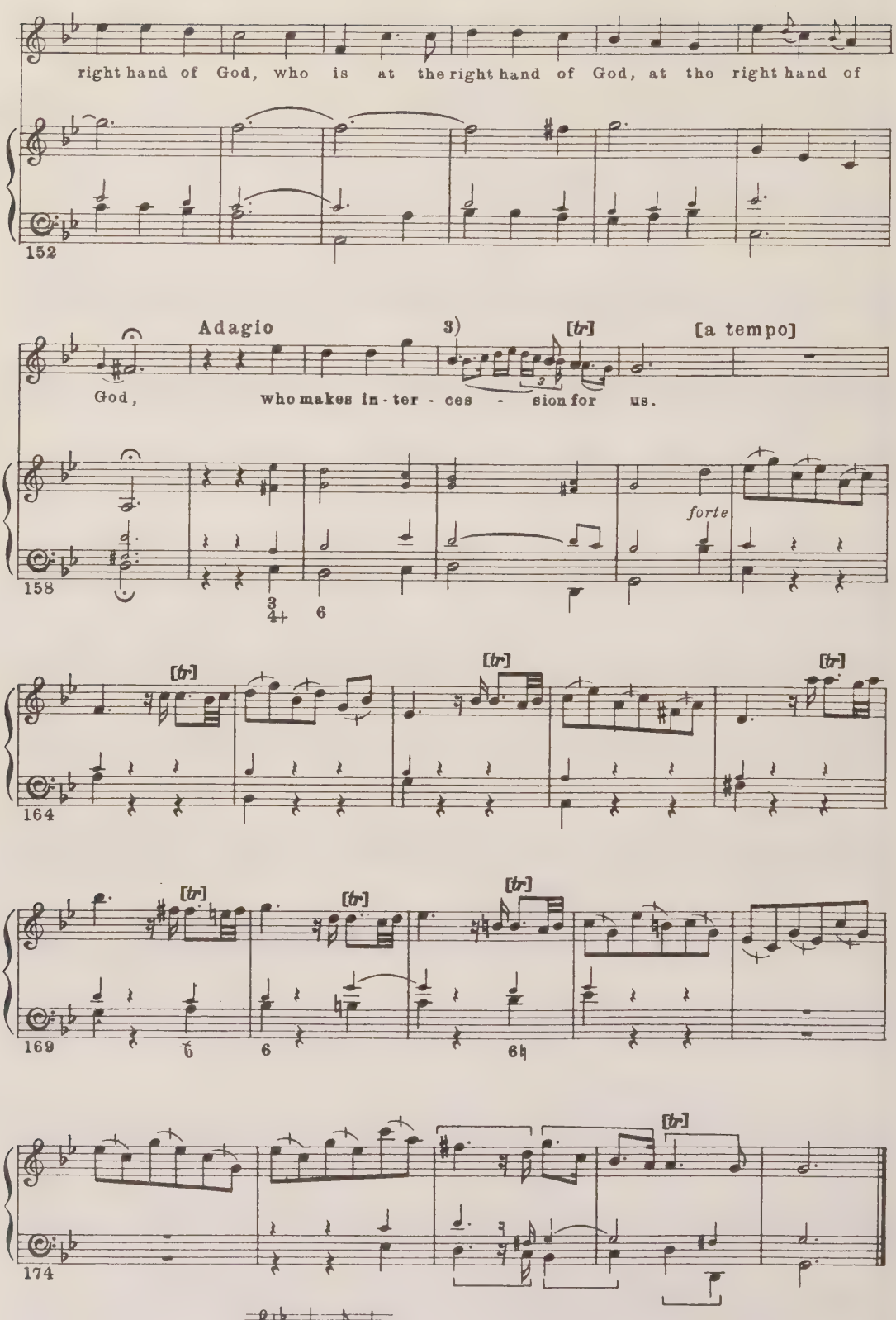


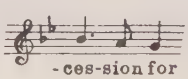

for us, who can be a - gainst us?
forte
tr
39
6
B
Who shall lay_ a - ny - thing to the charge of
tr
45
God's e - lect?_____
of God's e - lect?
p
[tr]
tr
[tr]
51
who shall lay a - ny - thing to the charge _____
[tr]
piano [tr]
57
of_ God's e - lect?
f
[tr]
63


C
It is God that
69
jus - ti - fi-eth, it is God that jus - ti - fi -
75
81
eth.
D
forte
87
Who is he that con-demn-eth?
92

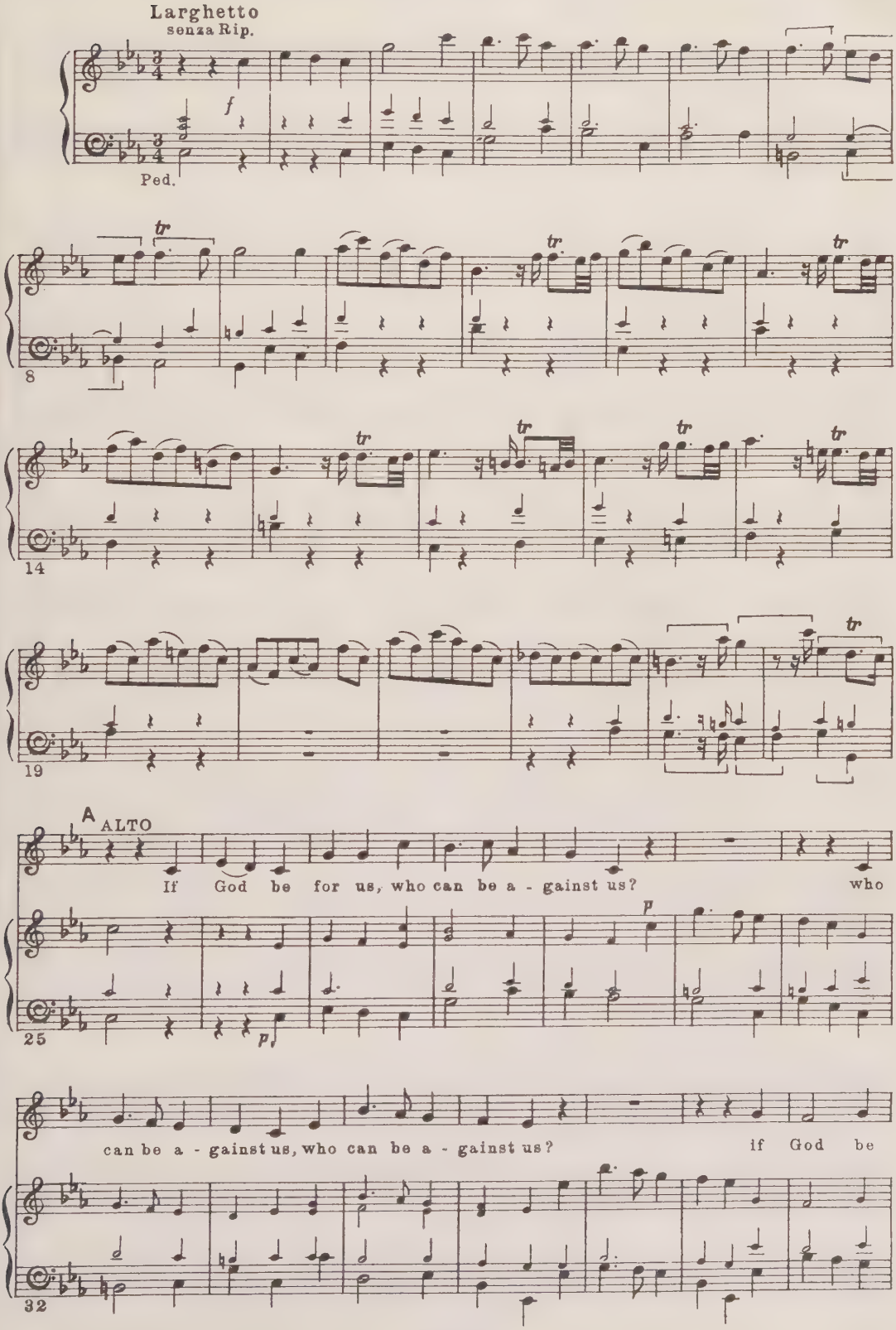

who is he that con - demn-eth? who is
[tr]
98
E
he that con - demn - - - - - eth?
forte [tr]
103
It is Christ that
[tr]
108
di - ed, yea ra - ther, that is ris - en a - gain,
p
113
F
who is at the right hand of God, who
119

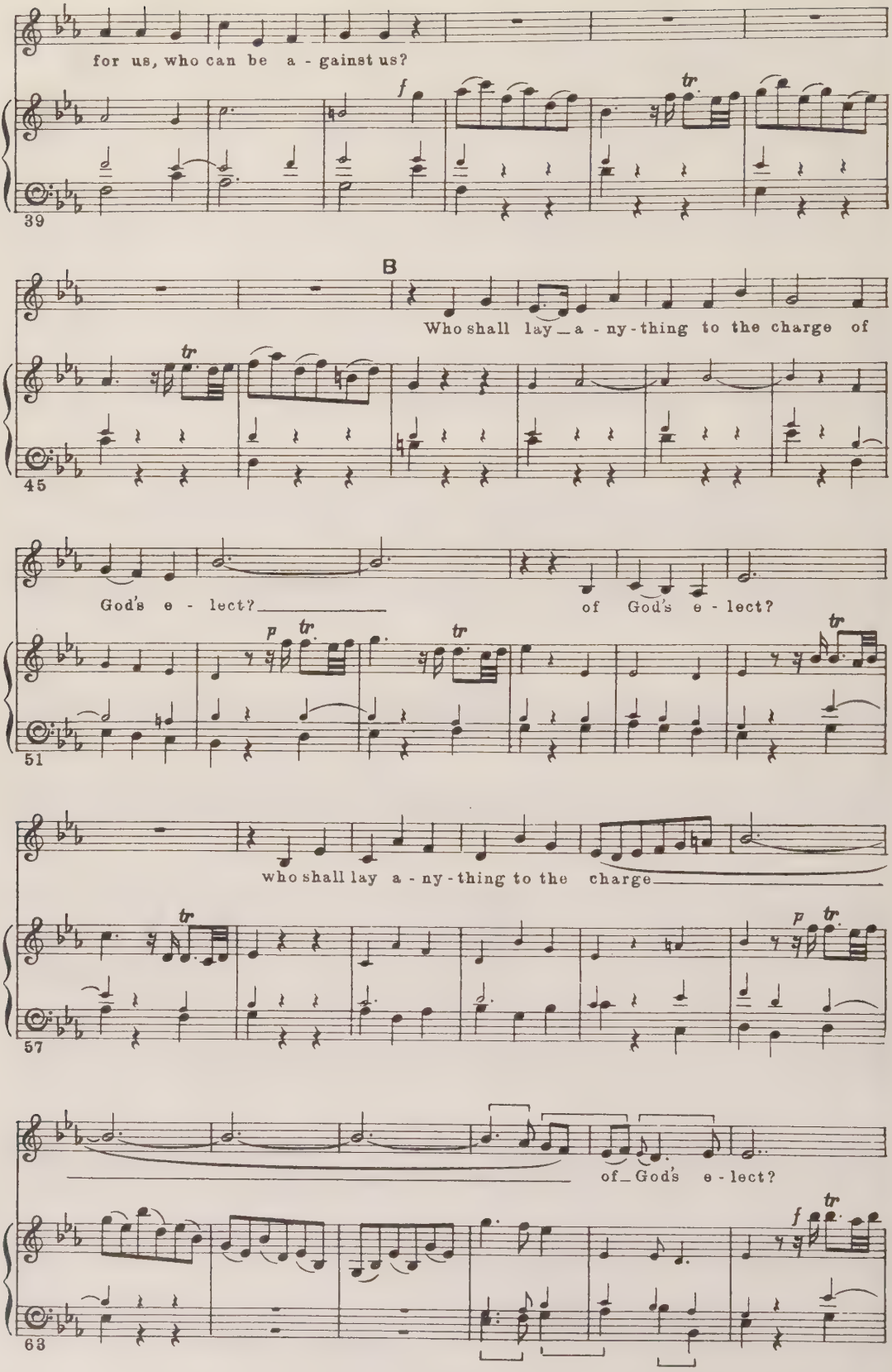

makes in - ter-ces-sion for us, who makes in - ter-ces-sion for us, in - ter -
125
ces - sion for us, who makes in - ter - ces - - - - -
131
136
G
sion, who makes in - ter-
[tr] [tr]
141
6
6
ces - - sion for us, who is at the
[tr]
146

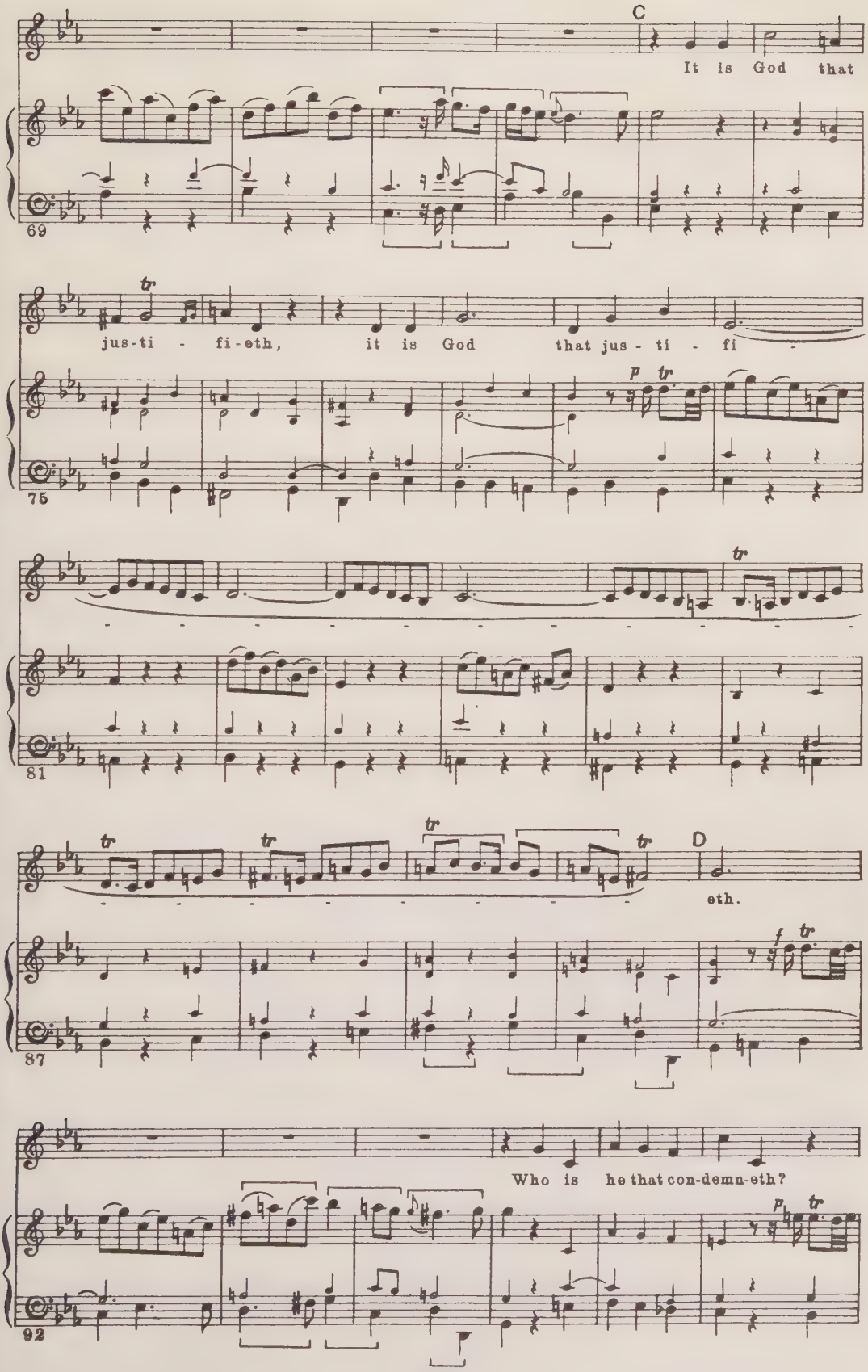


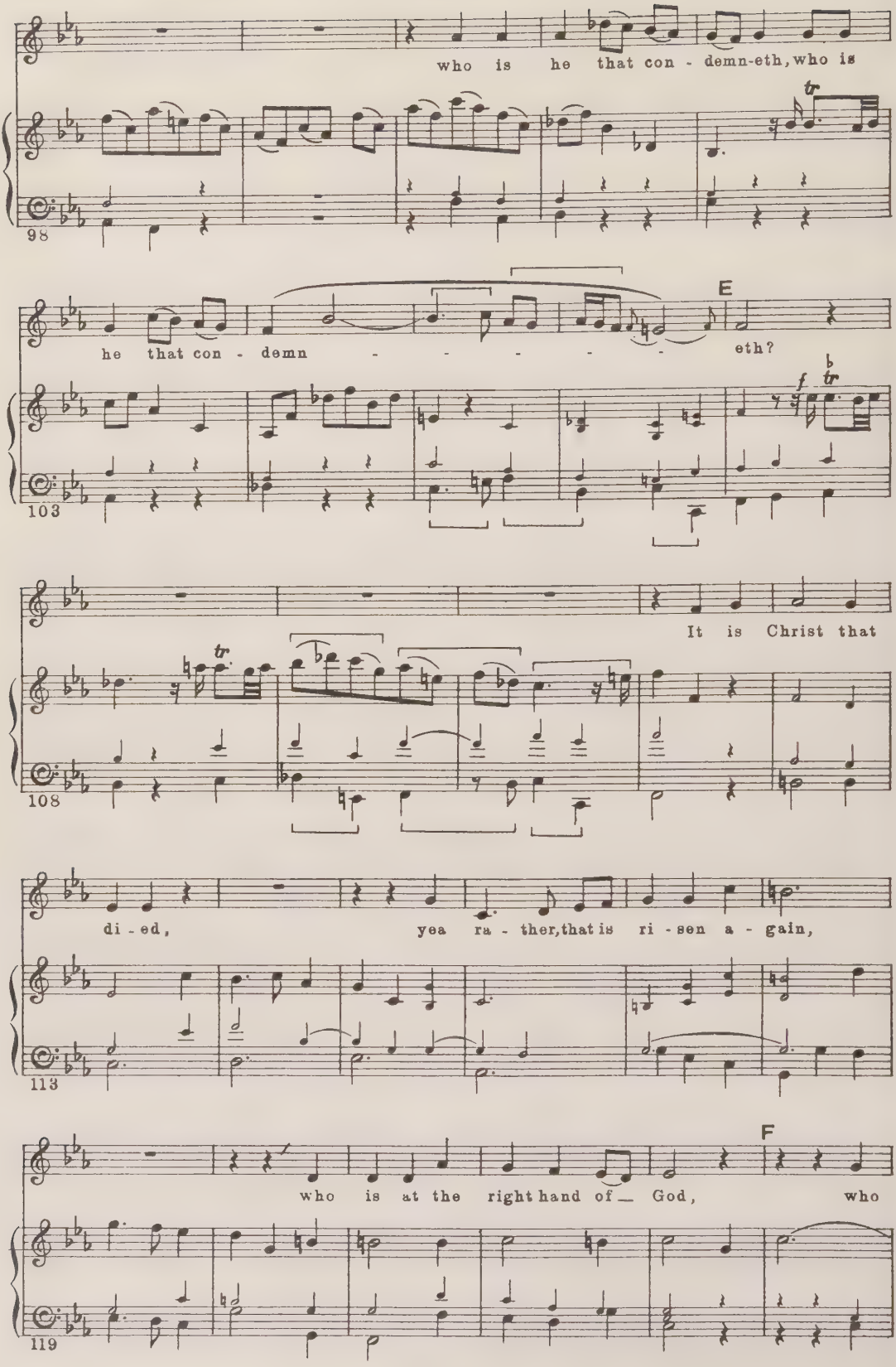
3) Bar 161. Handel wrote 

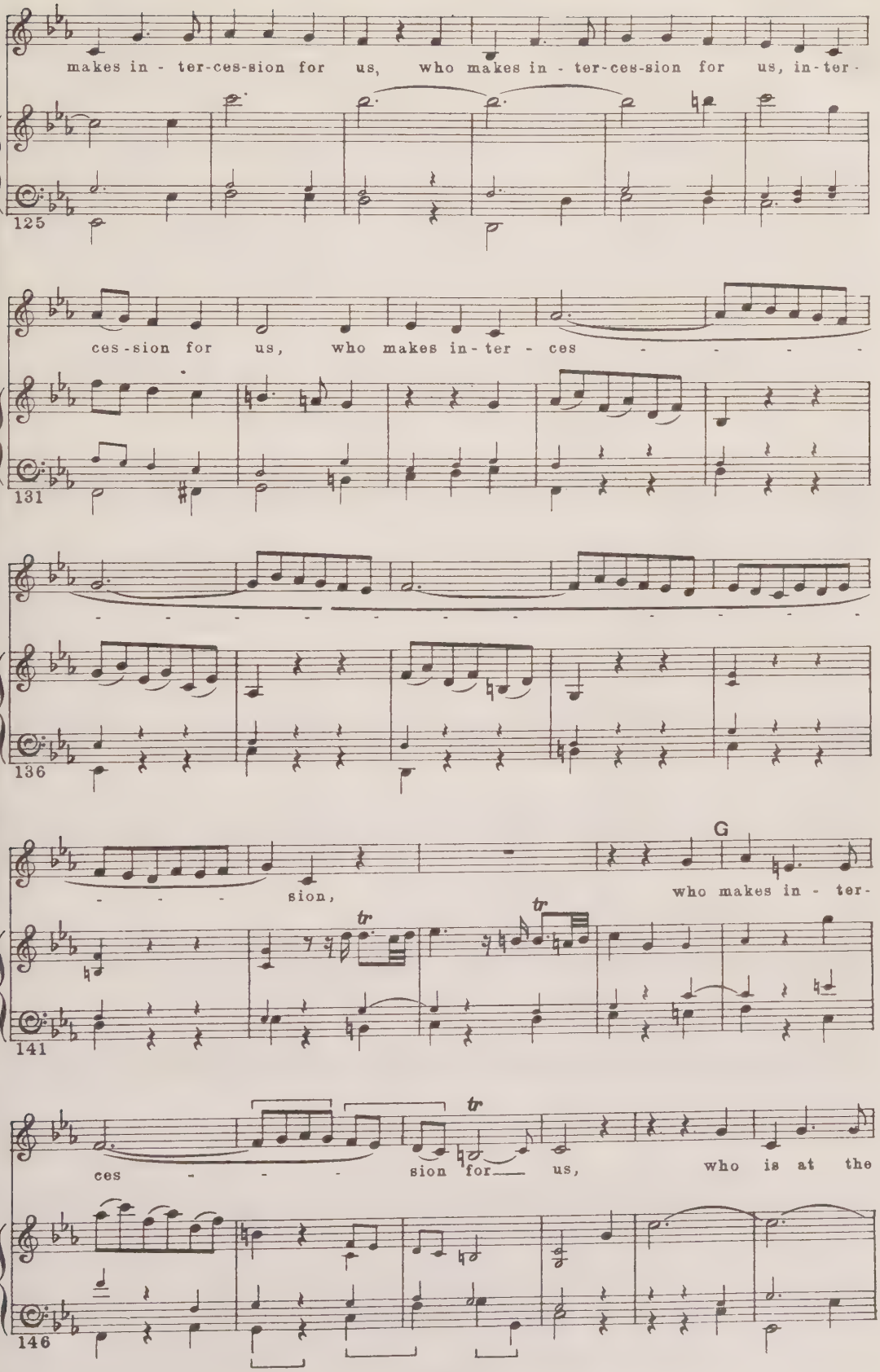
No. 52.— *VERSION II* (*Transposition of Version I for Alto*)

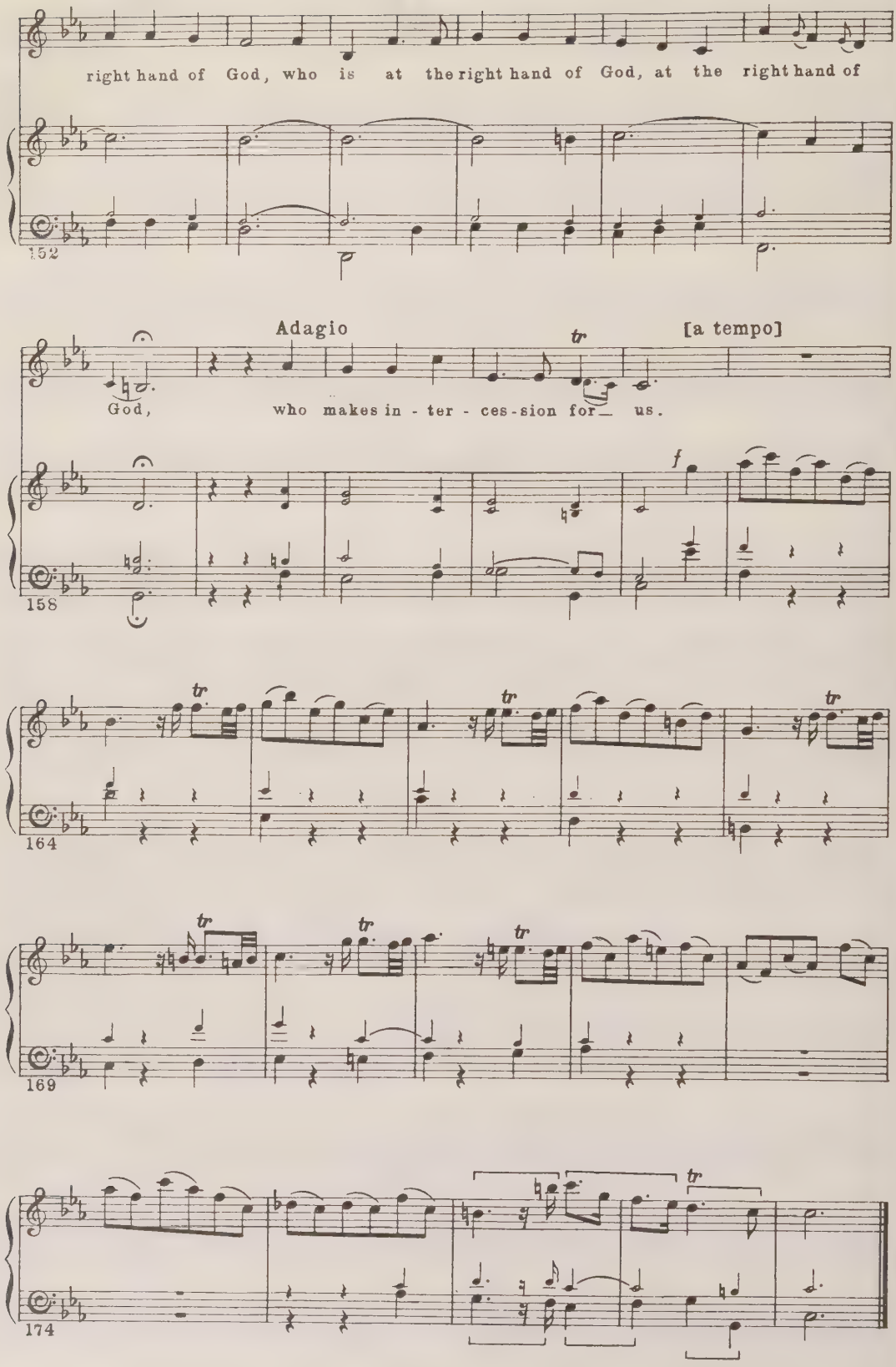



for us, who can be a - gainst us?
39
B
Who shall lay a - ny - thing to the charge of
45
God's e - lect?
of God's e - lect?
51
who shall lay a - ny - thing to the charge
57
of God's e - lect?
63


C
It is God that
69
tr
jus-ti - fi-eth, it is God that jus-ti - fi -
p tr
75
tr
81
tr tr tr tr D
eth.
f tr
87
Who is he that con-demn-eth?
p tr
92

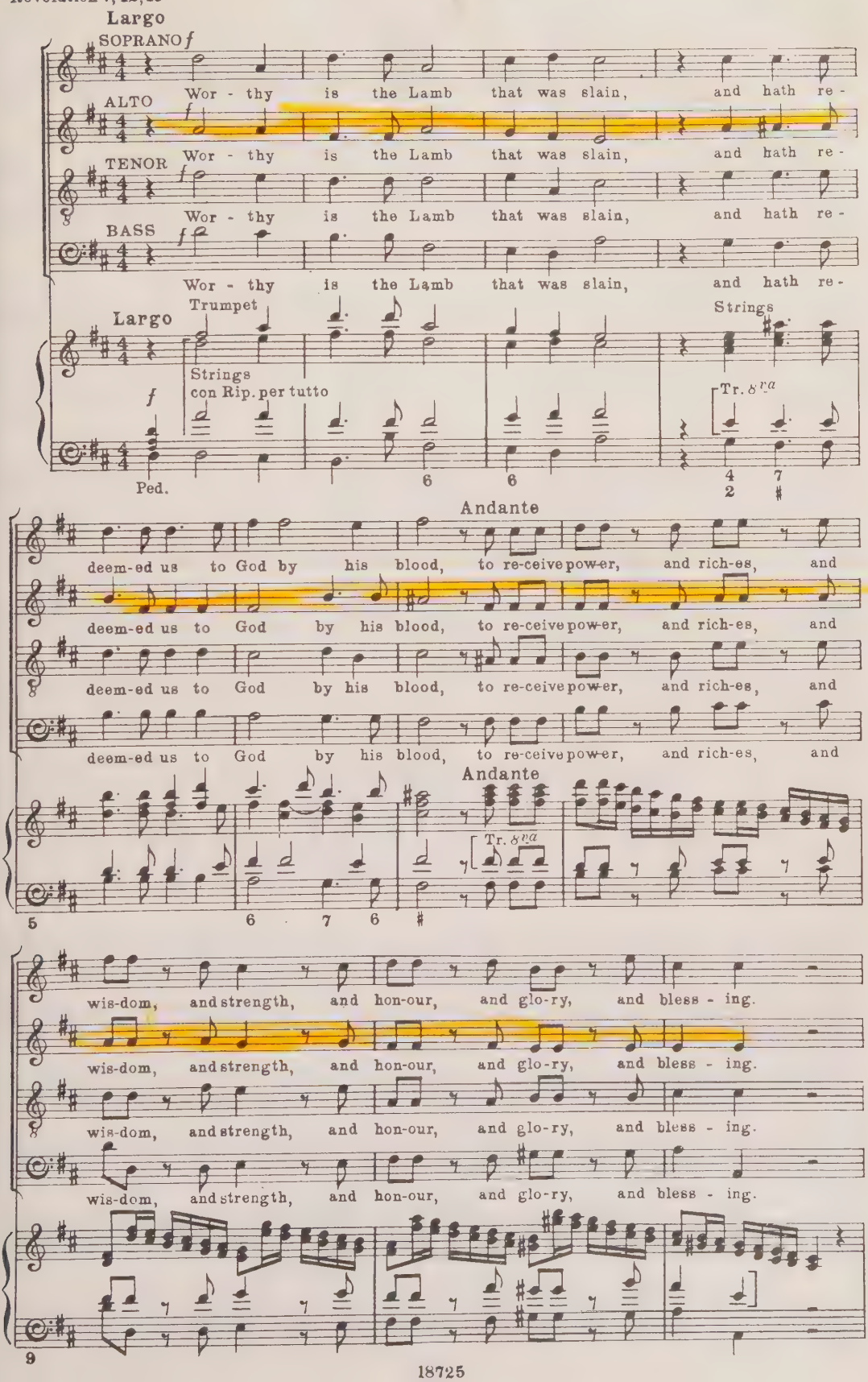

who is he that con - demn-eth, who is
98
E
he that con - demn - - - - - eth?
103
It is Christ that
108
di - ed, yea ra - ther, that is ri - sen a - gain,
113
F
who is at the right hand of God, who
119

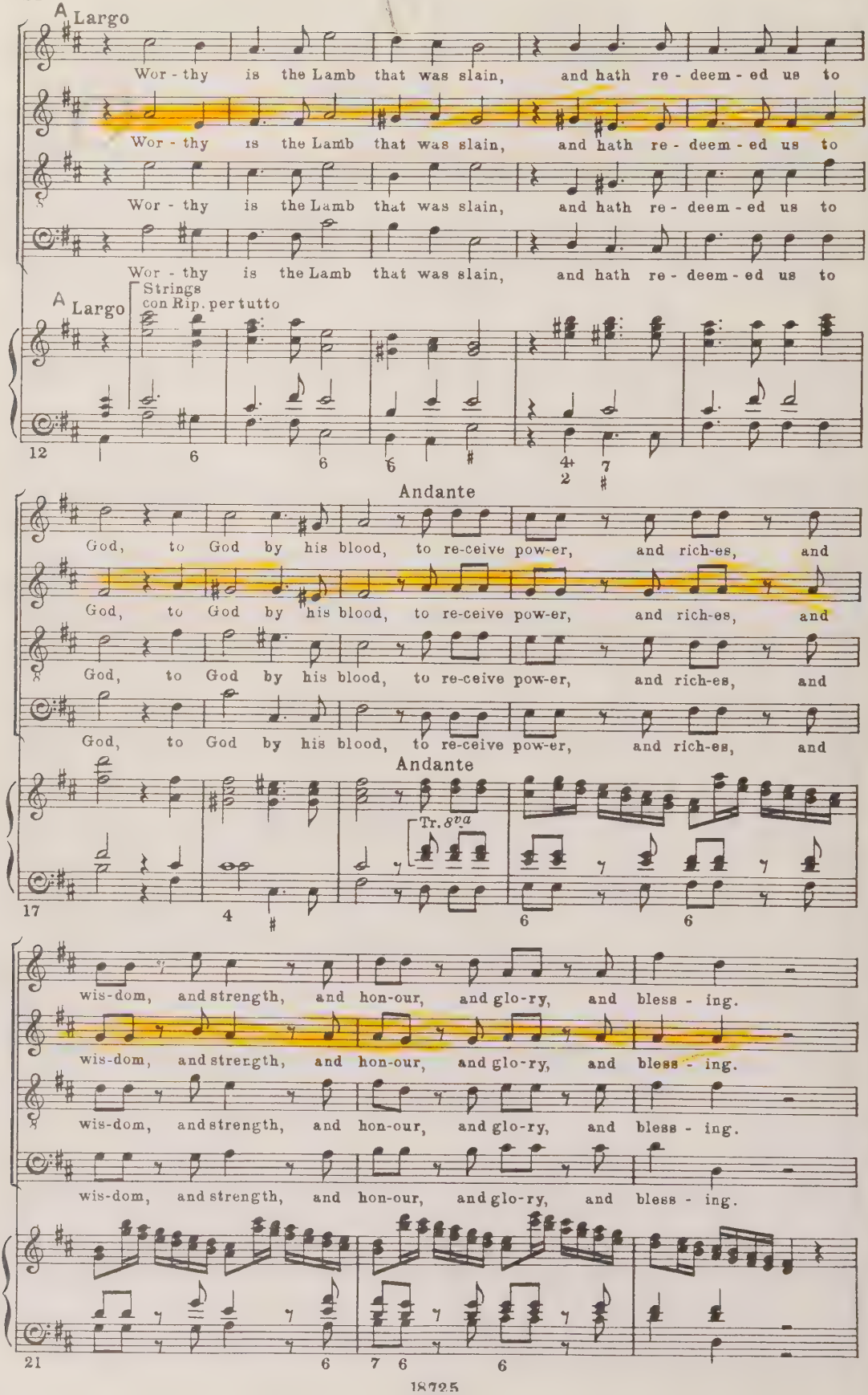

makes in - ter-ces-sion for us, who makes in - ter-ces-sion for us, in-ter-
125
ces-sion for us, who makes in-ter - ces - - - - -
131
- - - - - - - - - - - - - - -
136
- - - - sion,
G
who makes in - ter-
tr
tr
141
ces - - - - sion for us, who is at the
tr
146

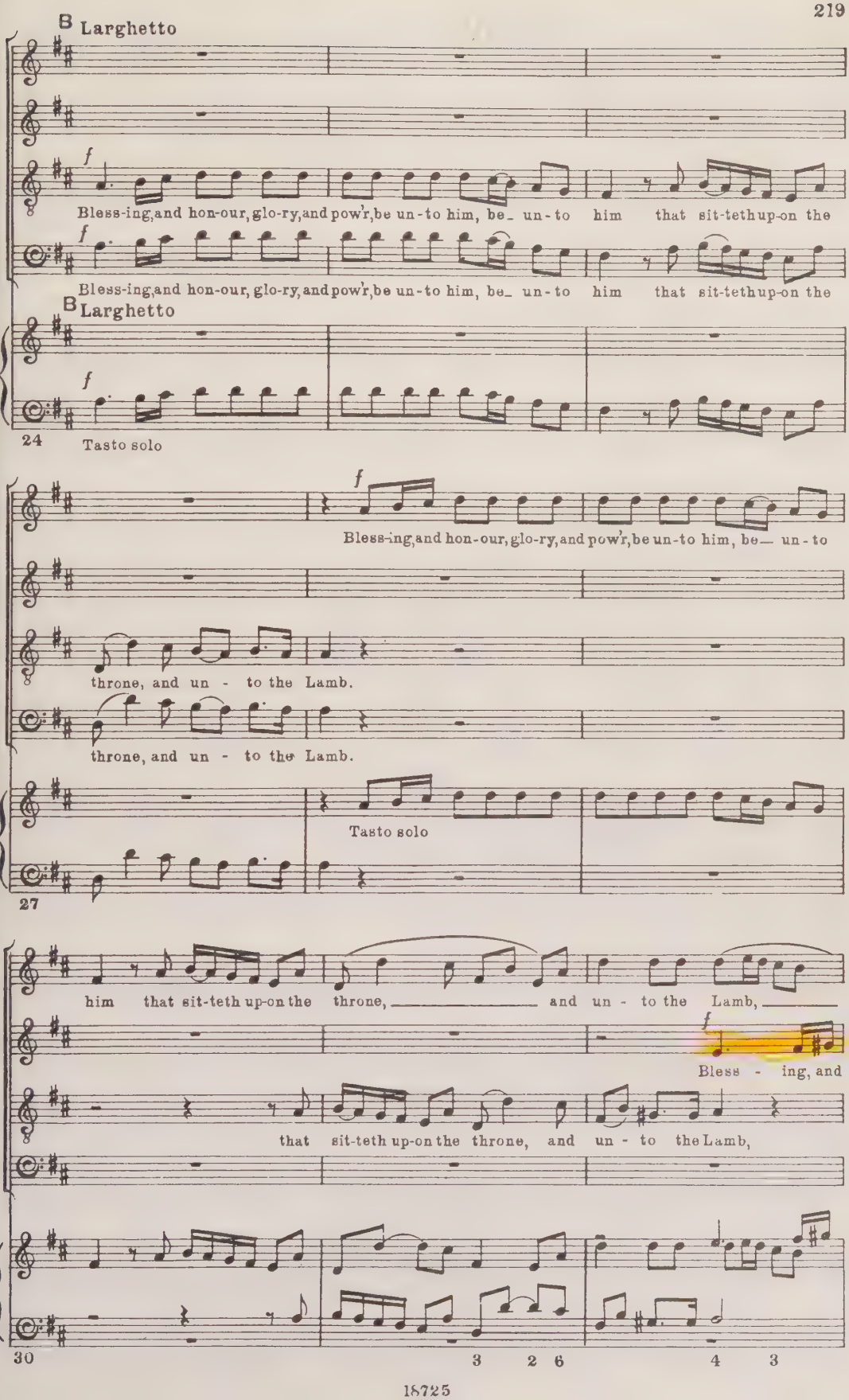

right hand of God, who is at the right hand of God, at the right hand of
152
Adagio
[a tempo]
God,
who makes in - ter - ces - sion for us.
158
164
169
174

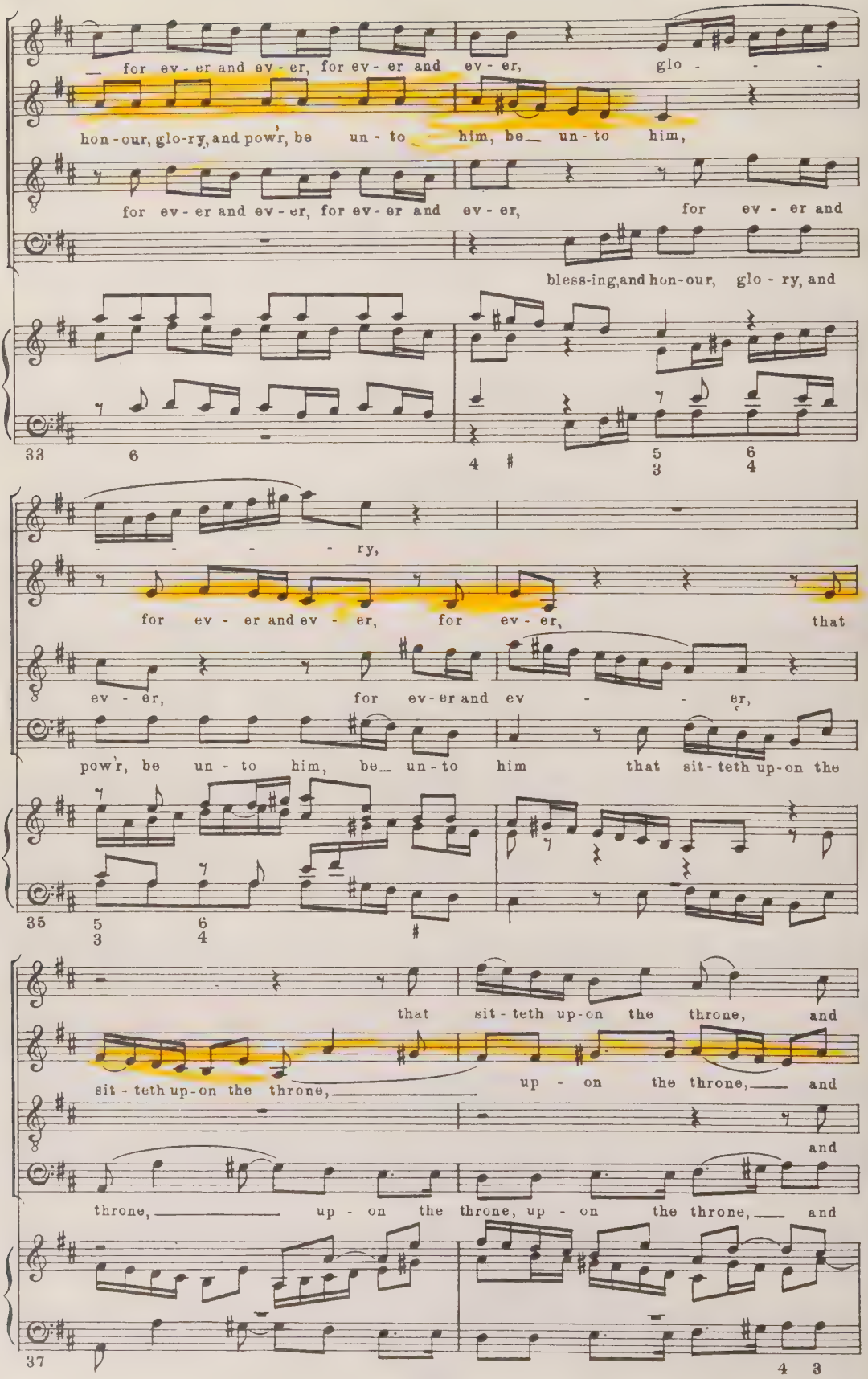
No. 53. Chorus.—WORTHY IS THE LAMB THAT WAS SLAIN

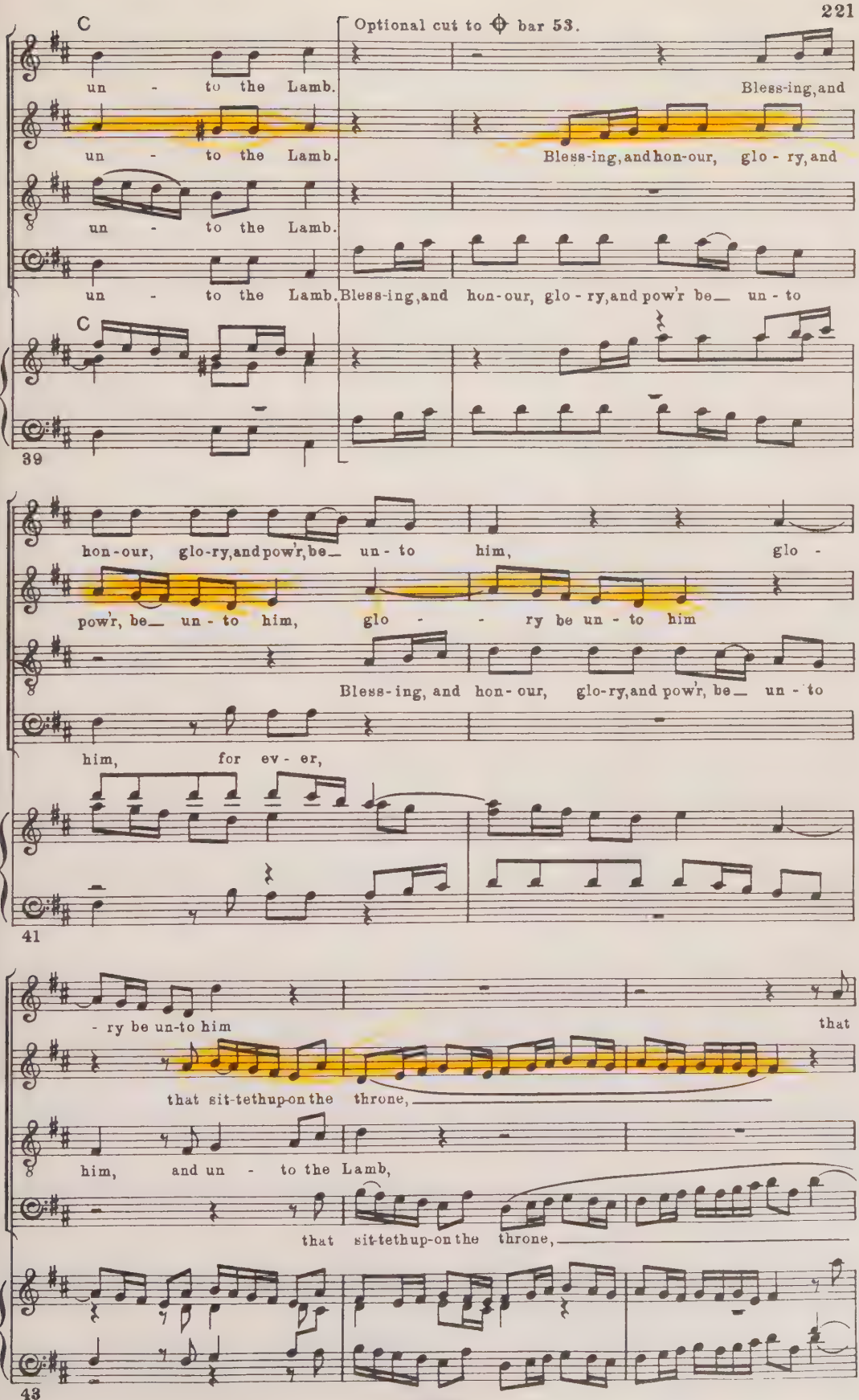
Revelation v, 12, 13

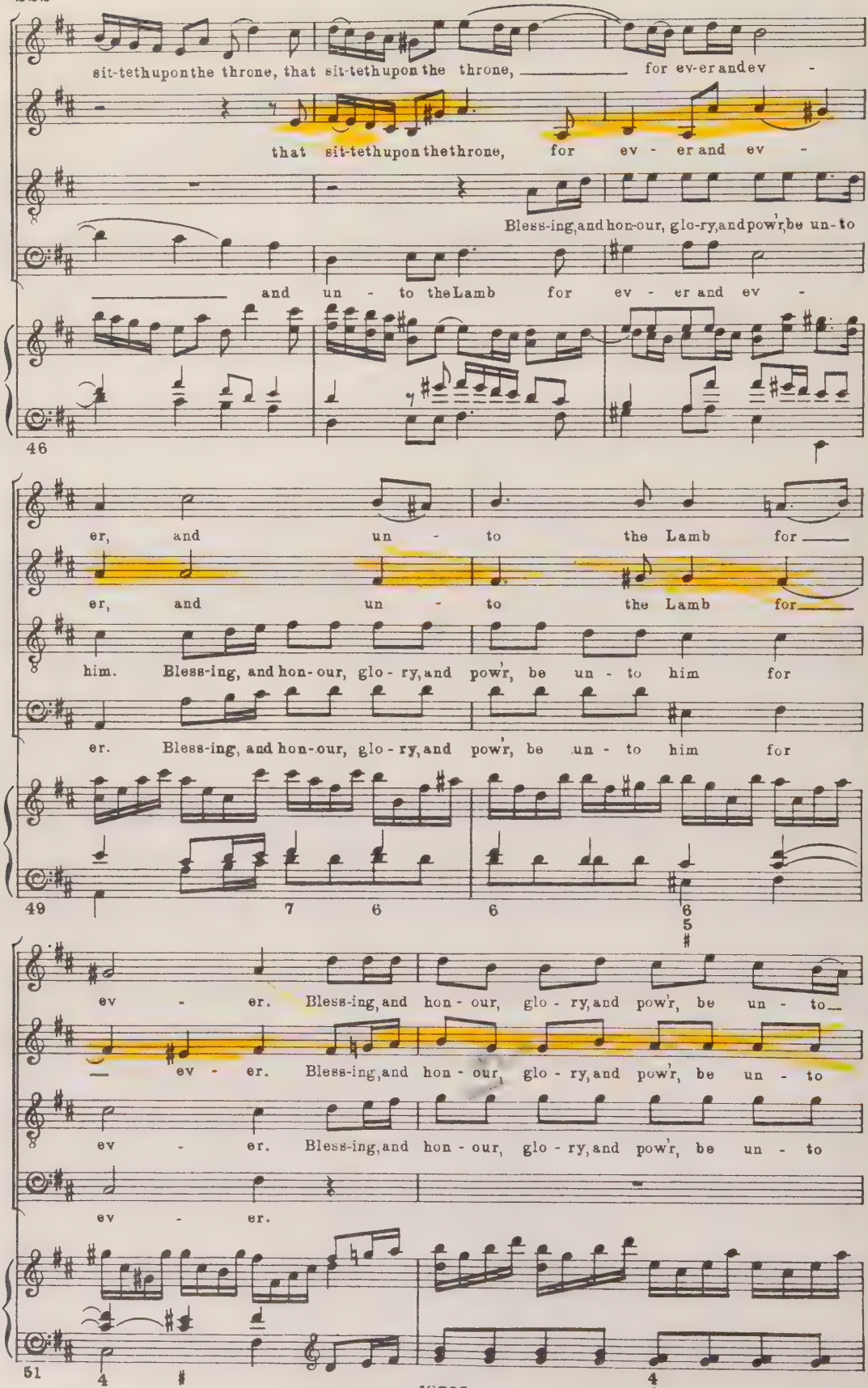


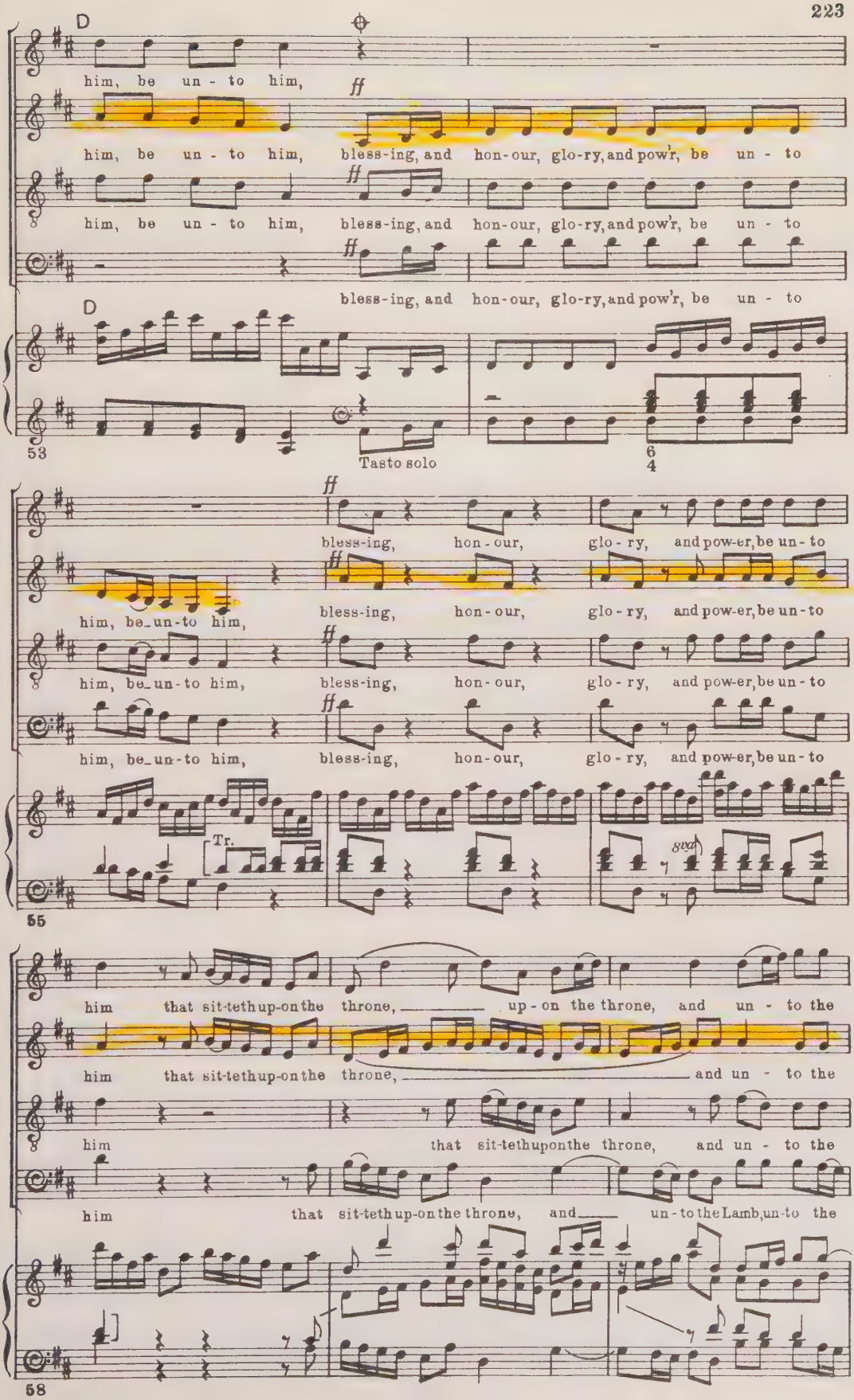

A Largo
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
Wor - thy is the Lamb that was slain, and hath re - deem - ed us to
A Largo
Strings
con Rip. per tutto
12
Andante
God, to God by his blood, to re-ceive pow-er, and rich-es, and
God, to God by his blood, to re-ceive pow-er, and rich-es, and
God, to God by his blood, to re-ceive pow-er, and rich-es, and
God, to God by his blood, to re-ceive pow-er, and rich-es, and
Andante
Tr. 8va
17
wis-dom, and strength, and hon-our, and glo-ry, and bless - ing.
wis-dom, and strength, and hon-our, and glo-ry, and bless - ing.
wis-dom, and strength, and hon-our, and glo-ry, and bless - ing.
wis-dom, and strength, and hon-our, and glo-ry, and bless - ing.
21

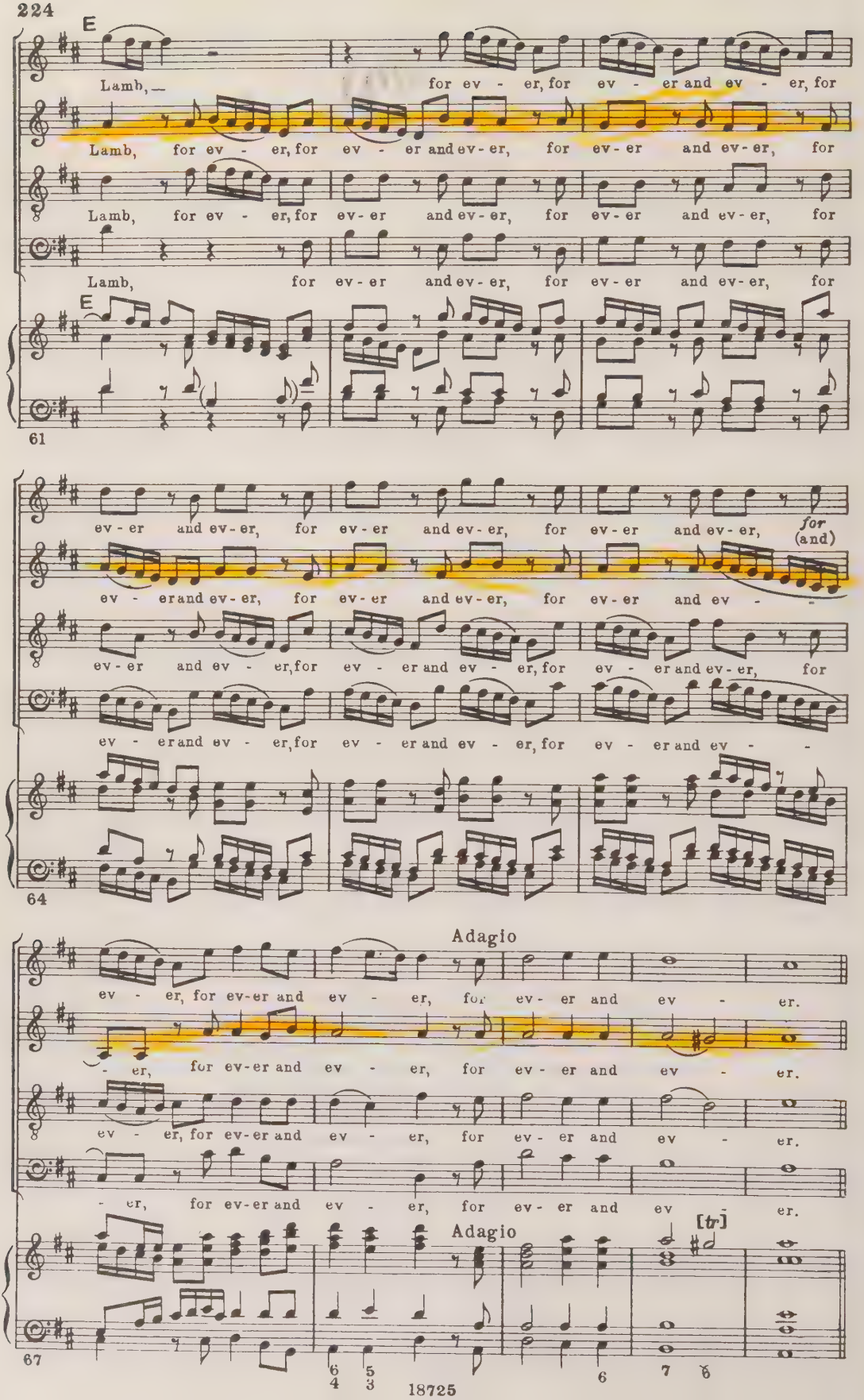

B Larghetto
f
Bless-ing, and hon-our, glo-ry, and pow'r, be un-to him, be_ un-to him that sit-teth up-on the
B Larghetto
24
Tasto solo
Bless-ing, and hon-our, glo-ry, and pow'r, be un-to him, be— un-to
throne, and un - to the Lamb.
27
him that sit-teth up-on the throne, and un - to the Lamb,
Bless - ing, and
that sit-teth up-on the throne, and un - to the Lamb,
30
3 2 6
4 3

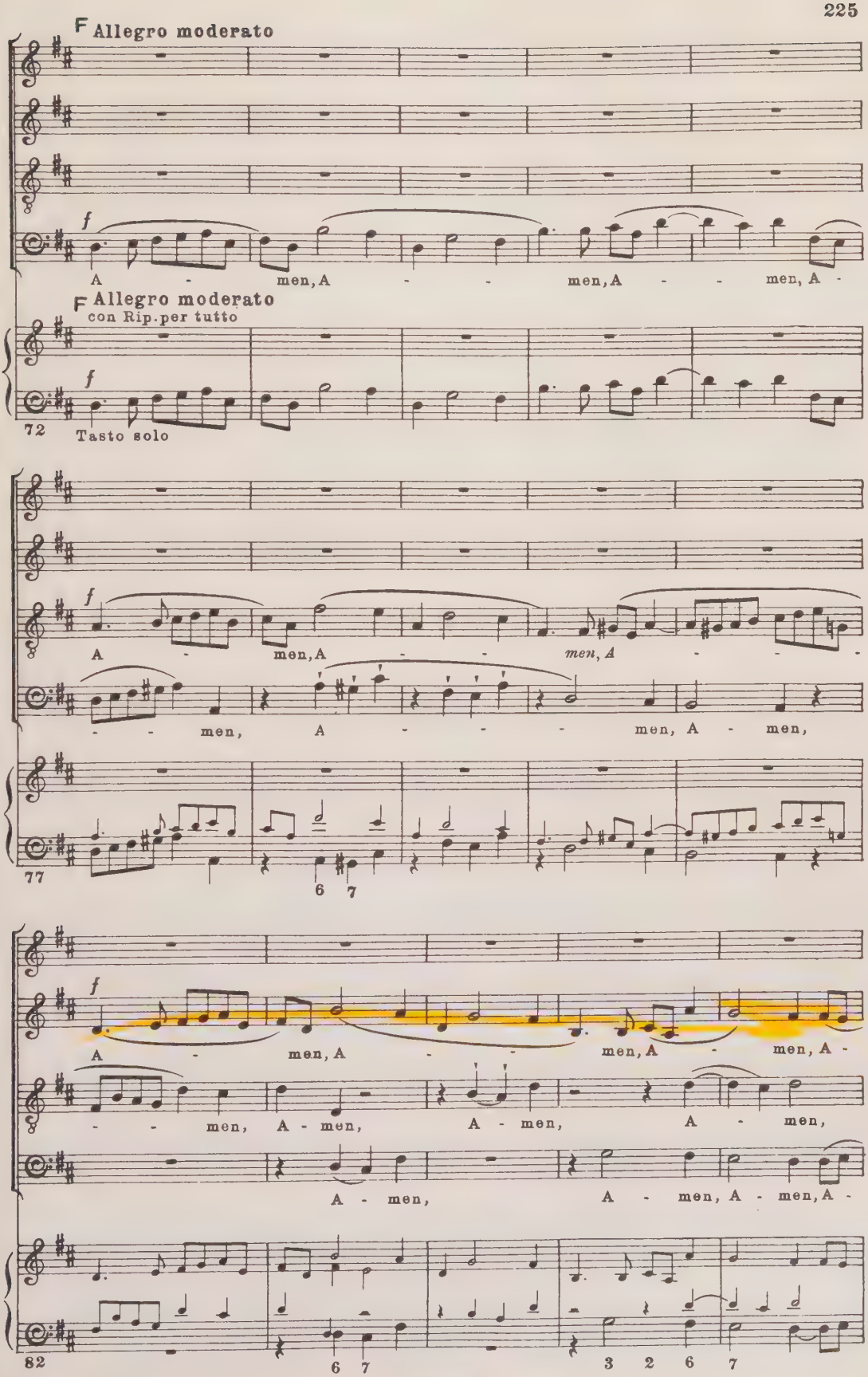

for ev - er and ev - er, for ev - er and ev - er, glo - - -
hon - our, glo - ry, and pow'r, be un - to him, be un - to him,
for ev - er and ev - er, for ev - er and ev - er, for ev - er and
bless - ing, and hon - our, glo - ry, and
33
6
4
5
3
6
4
- - - - ry,
for ev - er and ev - er, for ev - er, that
ev - er, for ev - er and ev - - - er,
pow'r, be un - to him, be un - to him that sit - teth up - on the
35
5
3
6
4
that sit - teth up - on the throne, and
sit - teth up - on the throne, up - on the throne, and
and
throne, up - on the throne, up - on the throne, and
37
4
3

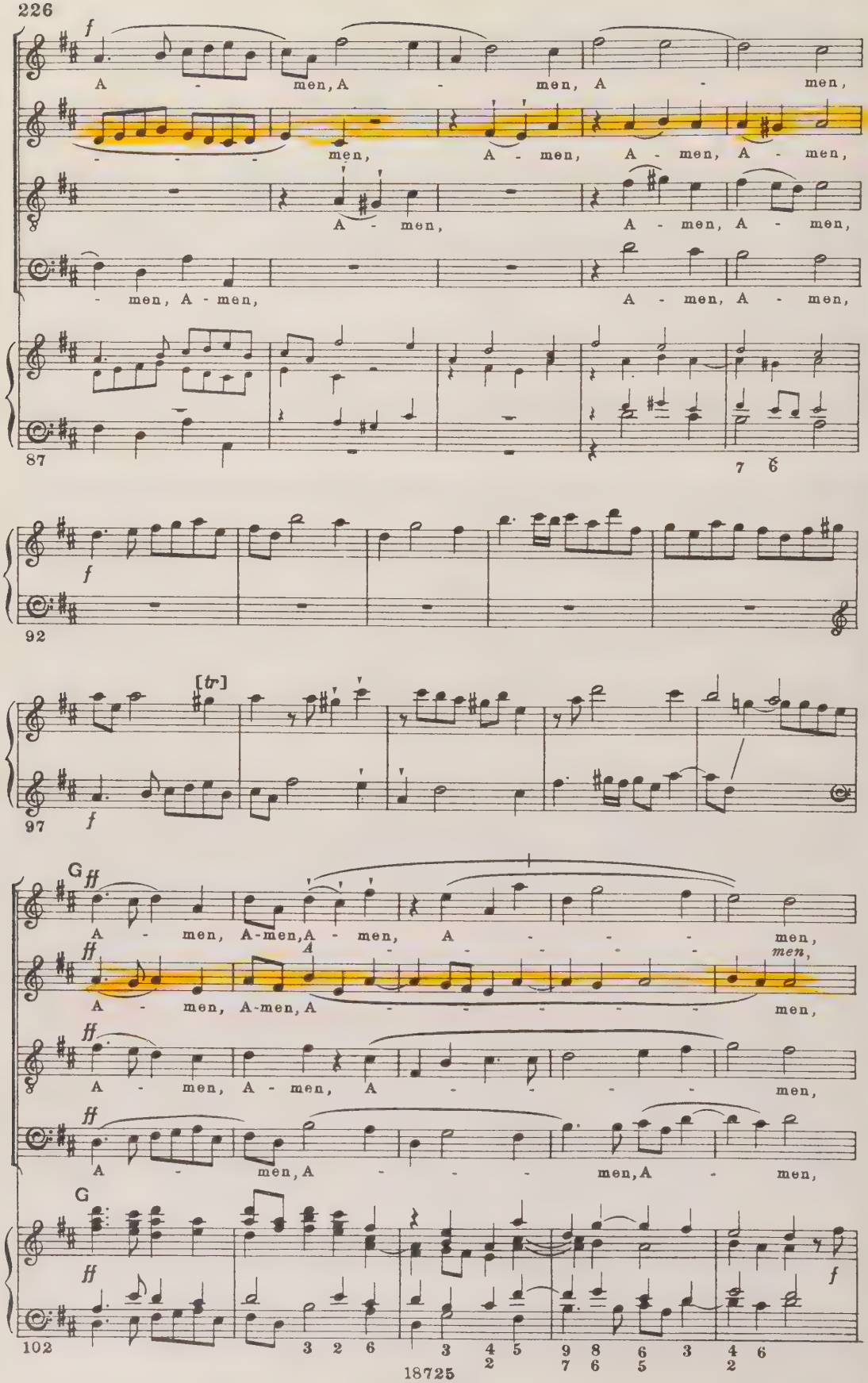

C
Optional cut to ⊕ bar 53.
un - to the Lamb.
Bless-ing, and
un - to the Lamb.
Bless-ing, and hon-our, glo - ry, and
un - to the Lamb.
un - to the Lamb. Bless-ing, and hon-our, glo - ry, and pow'r be un - to
C
39
hon-our, glo-ry, and pow'r, be un - to him, glo -
pow'r, be un - to him, glo - - ry be un - to him
Bless-ing, and hon-our, glo-ry, and pow'r, be un - to
him, for ev - er,
41
- ry be un-to him
that
that sit-te thup-on the throne,
him, and un - to the Lamb,
that sit-te thup-on the throne,
43

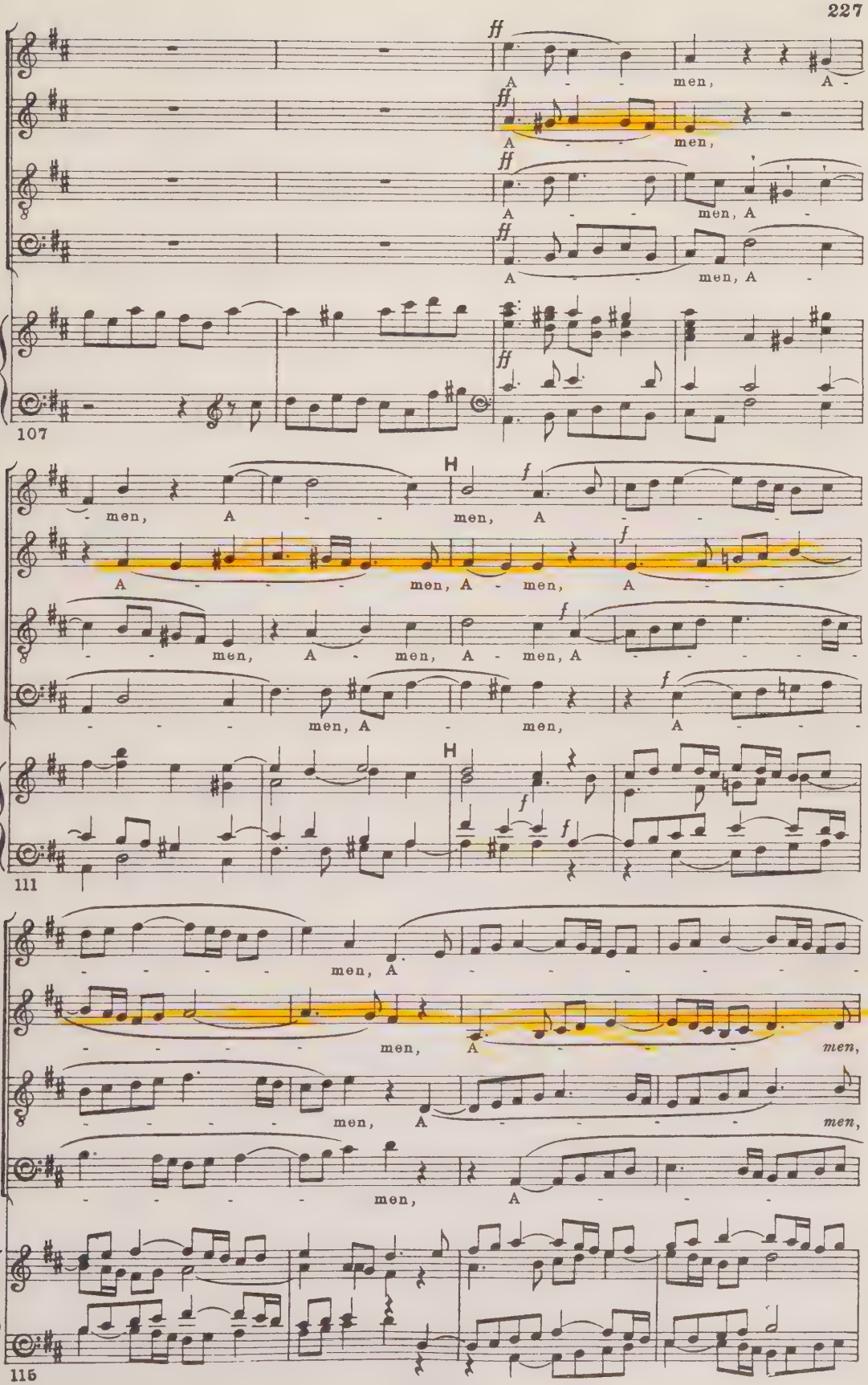

sit-teth upon the throne, that sit-teth upon the throne, for ev-er and ev -
that sit-teth upon the throne, for ev - er and ev -
Bless-ing, and hon-our, glo-ry, and pow'r, be un-to
and un - to the Lamb for ev - er and ev -
46
er, and un - to the Lamb for
er, and un - to the Lamb for
him. Bless-ing, and hon-our, glo - ry, and pow'r, be un - to him for
er. Bless-ing, and hon-our, glo - ry, and pow'r, be un - to him for
49
7
6
6
6
5
#
ev - er. Bless-ing, and hon - our, glo - ry, and pow'r, be un - to
ev - er. Bless-ing, and hon - our, glo - ry, and pow'r, be un - to
ev - er. Bless-ing, and hon - our, glo - ry, and pow'r, be un - to
ev - er.
51
4
#
4
2

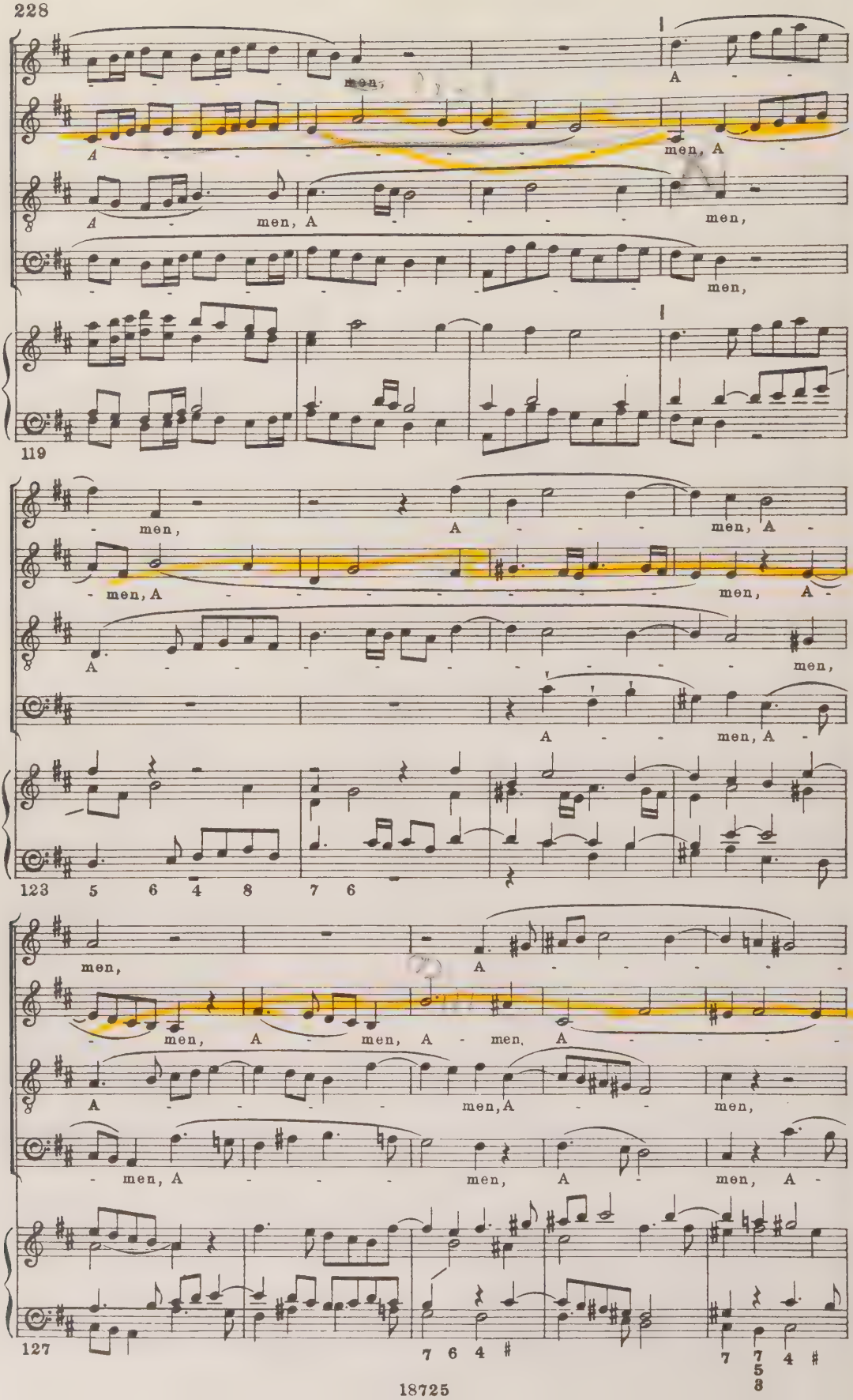

D
him, be un - to him,
ff
him, be un - to him, bless-ing, and hon-our, glo-ry, and pow'r, be un - to
him, be un - to him, bless-ing, and hon-our, glo-ry, and pow'r, be un - to
bless-ing, and hon-our, glo-ry, and pow'r, be un - to
D
53
Tasto solo
6
4
bless-ing, hon-our, glo-ry, and pow-er, be un-to
him, be un-to him,
bless-ing, hon-our, glo-ry, and pow-er, be un-to
him, be un-to him, bless-ing, hon-our, glo-ry, and pow-er, be un-to
him, be un-to him, bless-ing, hon-our, glo-ry, and pow-er, be un-to
Tr.
8va
55
him that sit-teth up-on the throne, up-on the throne, and un - to the
him that sit-teth up-on the throne, and un - to the
him that sit-teth upon the throne, and un - to the
him that sit-teth up-on the throne, and un-to the Lamb, un-to the
58

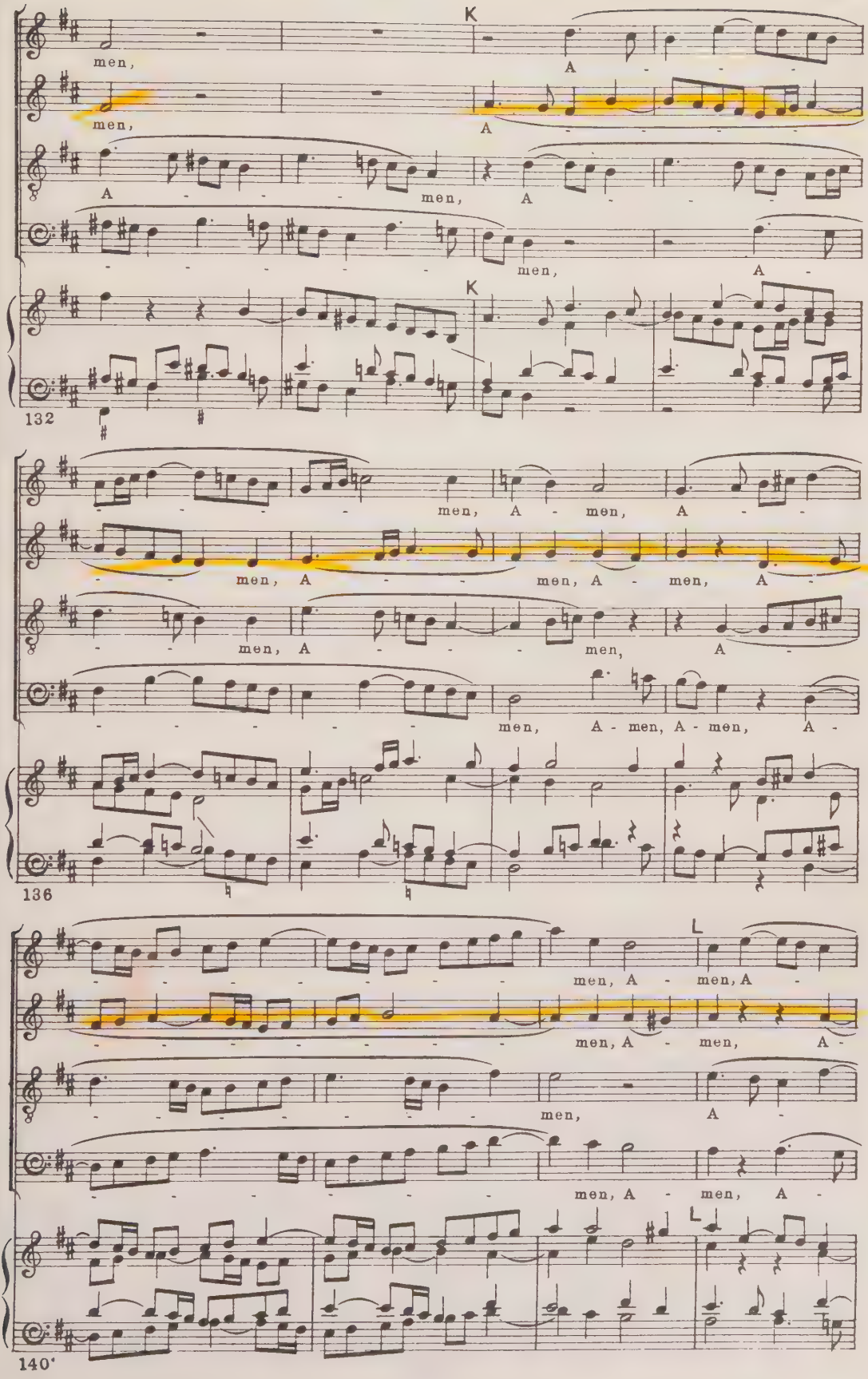

E
Lamb, — for ev - er, for ev - er and ev - er, for
Lamb, for ev - er, for ev - er and ev-er, for ev-er and ev-er, for
Lamb, for ev - er, for ev-er and ev-er, for ev-er and ev-er, for
Lamb, for ev-er and ev-er, for ev-er and ev-er, for
E
61
ev-er and ev-er, for ev-er and ev-er, for ev-er and ev-er, for (and)
ev - er and ev-er, for ev-er and ev-er, for ev-er and ev -
ev-er and ev - er, for ev - er and ev - er, for ev - er and ev-er, for
ev - er and ev - er, for ev - er and ev - er, for ev - er and ev -
64
Adagio
ev - er, for ev-er and ev - er, for ev- er and ev - er.
- er, for ev-er and ev - er, for ev - er and ev - er.
ev - er, for ev-er and ev - er, for ev- er and ev - er.
- er, for ev-er and ev - er, for ev - er and ev er.
Adagio
[tr]
67
6 5 6 7 6
4 3

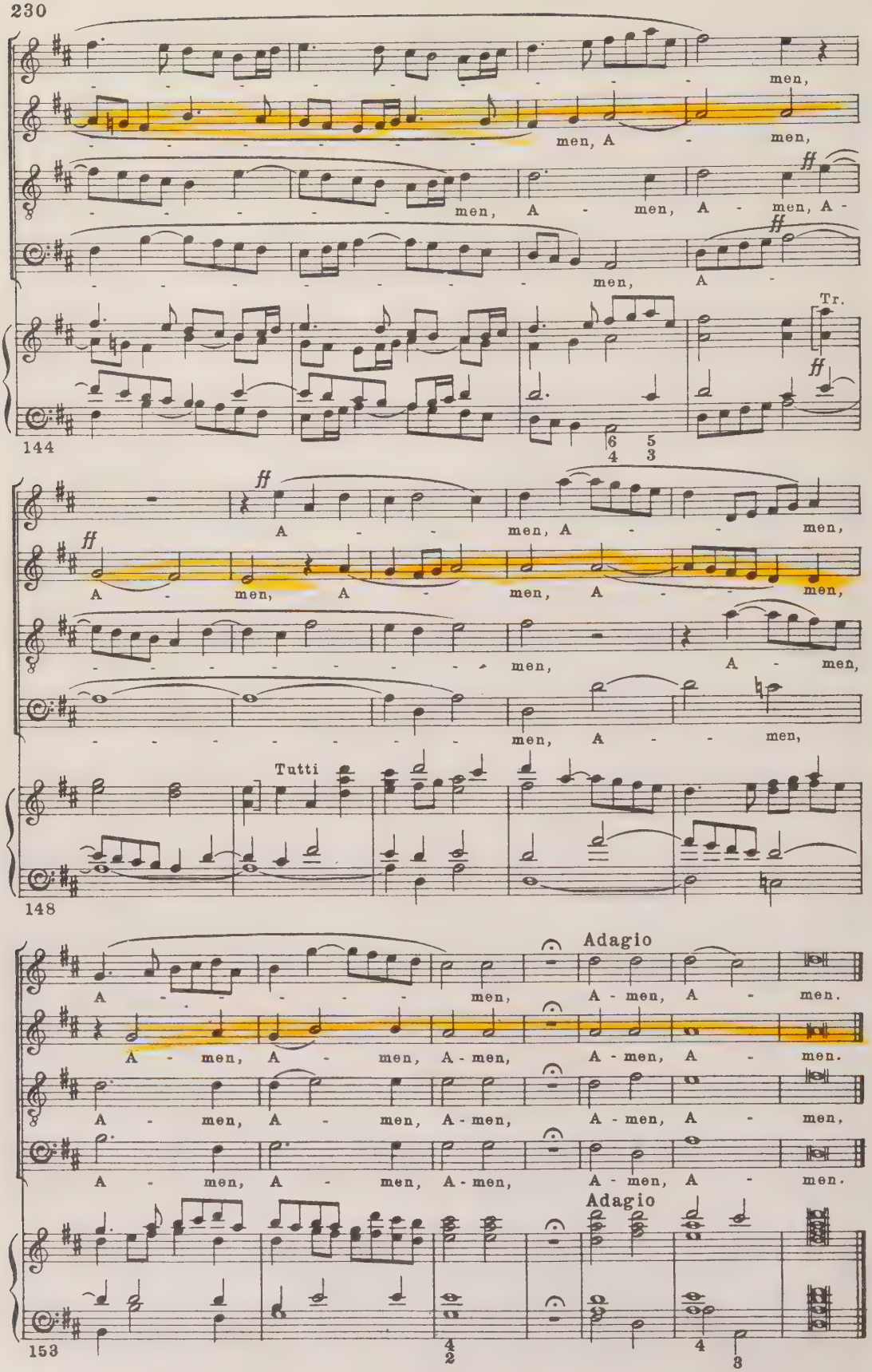

F Allegro moderato
f
A - men, A - - men, A - - men, A -
F Allegro moderato
con Rip. per tutto
f
72
Tasto solo
f
A - men, A - - men, A - - -
- - men, A - - - men, A - men,
77
6 7
f
A - men, A - - men, A - men, A -
- - men, A - men, A - men, A - men,
A - men, A - men, A - men, A -
82
6 7
3 2 6 7


f
A - men, A - men, A - men,
men, A - men, A - men, A - men,
A - men, A - men, A - men,
- men, A - men, A - men, A - men,
87
7 6
f
92
[tr]
f
97
G
ff
A - men, A-men, A - men, A - - - - men,
men,
A - men, A-men, A - - - - - men,
A - men, A - men, A - - - - men,
A - men, A - men, A - men,
G
ff
f
102
3 2 6
3 4 5
2
9 8 6 3
7 6 5
4 6
2


ff
A - - - men, A -
ff
A - - - men,
ff
A - - - men, A -
ff
A - - - men, A -
107
H
f
- men, A - - - men, A - - -
A - - - men, A - men, A - - -
- - men, A - men, A - men, A - - - - - -
- - - - men, A - men, A - - - -
111
men, A - - - - - - -
- - - - men, A - - - - men,
- - - - men, A - - - - men,
- - - - men, A - - -
115


men,
A
men, A
men,
men,
119
men,
A
men, A
men, A
men,
men,
A
men,
A
men, A
123 5 6 4 8 7 6
men,
A
men,
men, A
men,
A
men,
men, A
men,
A
men,
men, A
men,
A
men,
men, A
127 7 6 4 #
7 7 4 #
5
3

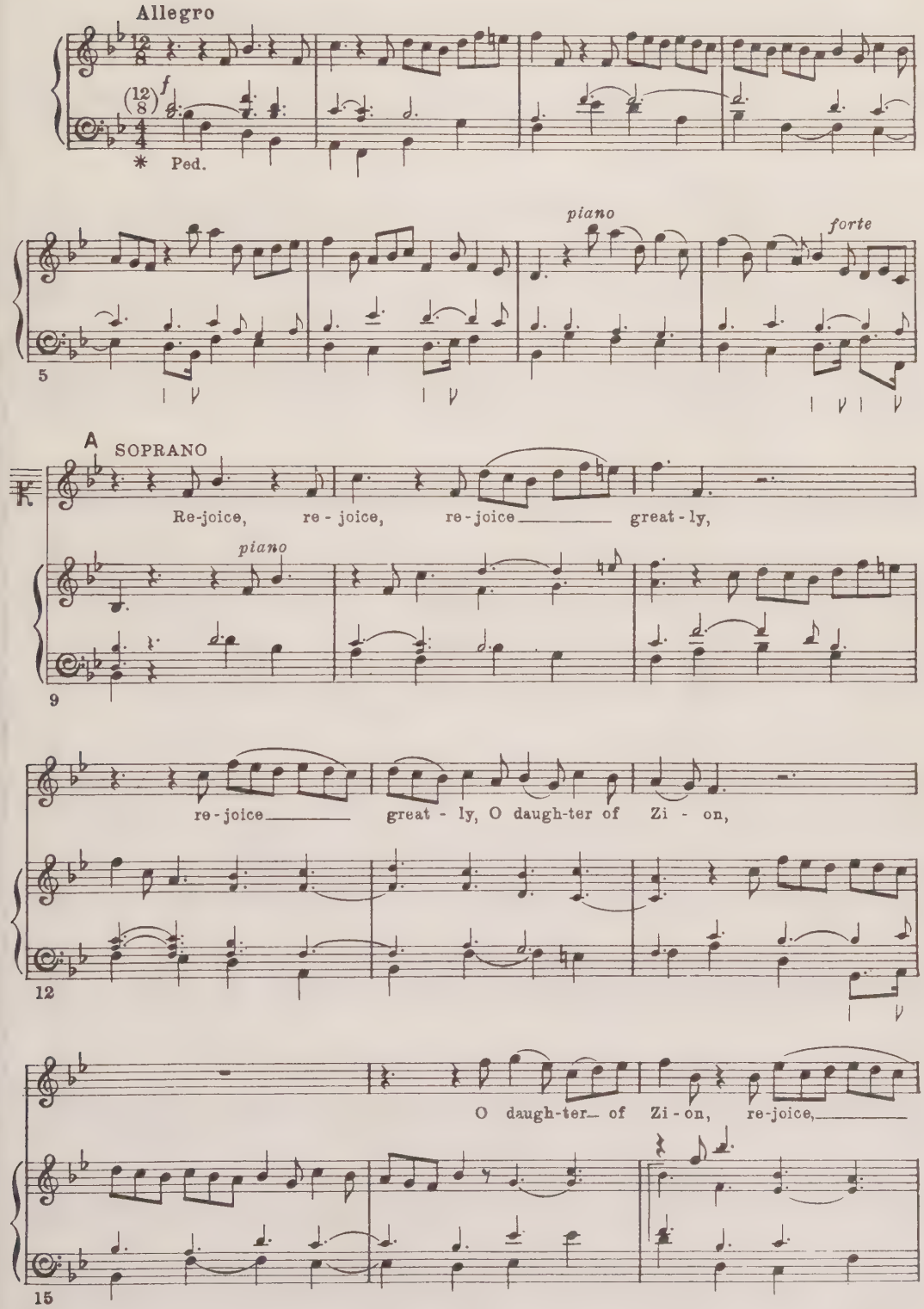

K
men,
A
men,
A
men,
A
men,
A
K
132
men, A - men, A -
men, A - men, A - men, A -
men, A - men, A -
men, A - men, A - men, A -
136
L
men, A - men, A -
men, A - men, A -
men,
A -
men, A - men, A -
L
140'


men,
men, A - men,
men, A - men, A - men, A -
men, A -
Tr.
144
A - men, A - men,
A - men, A - men, A - men,
men, A - men,
men, A - men,
Tutti
148
A - men,
A - men, A - men.
A - men, A - men, A-men, A - men, A - men,
A - men, A - men, A-men, A - men, A - men.
Adagio
Adagio
153

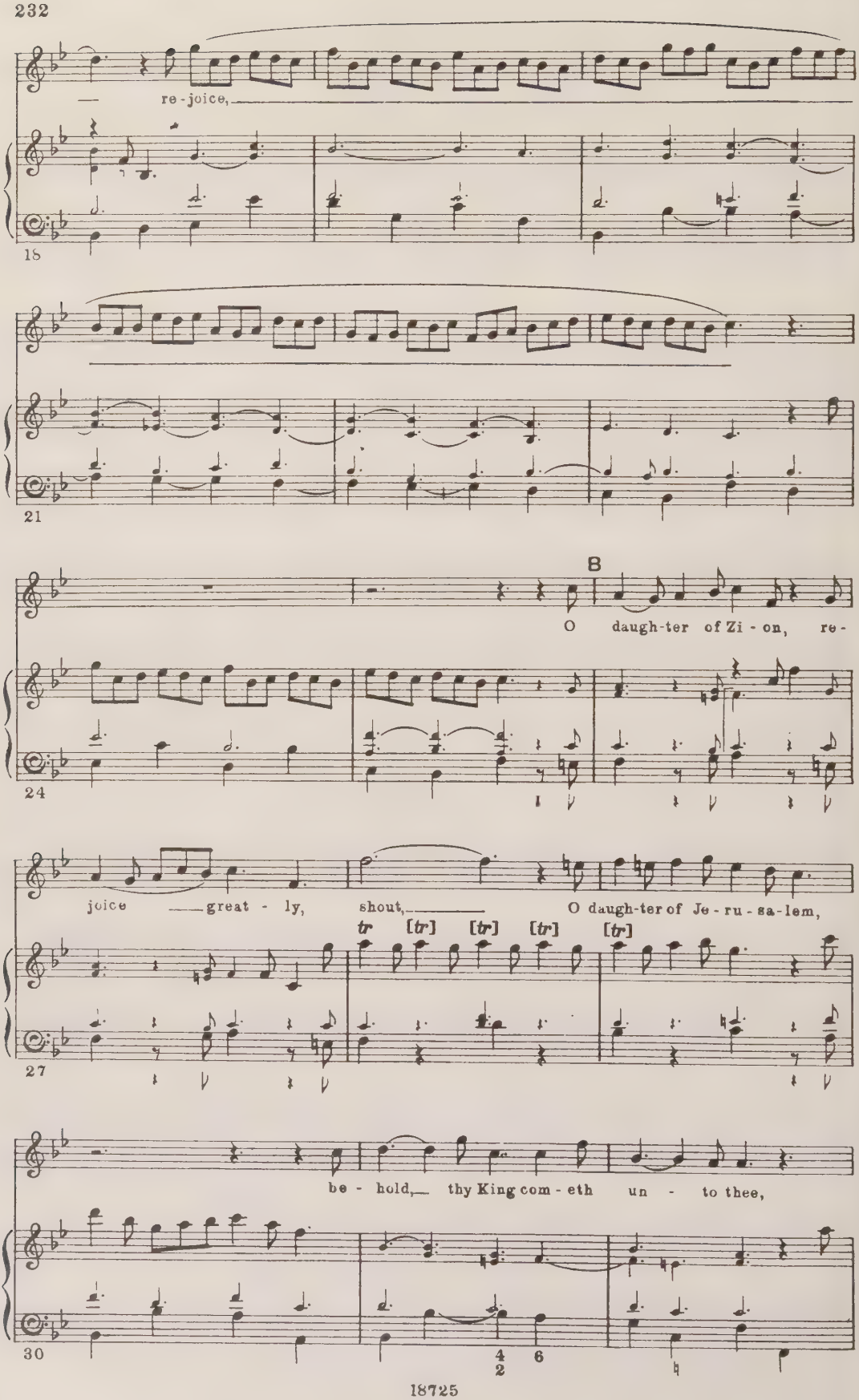
APPENDIX

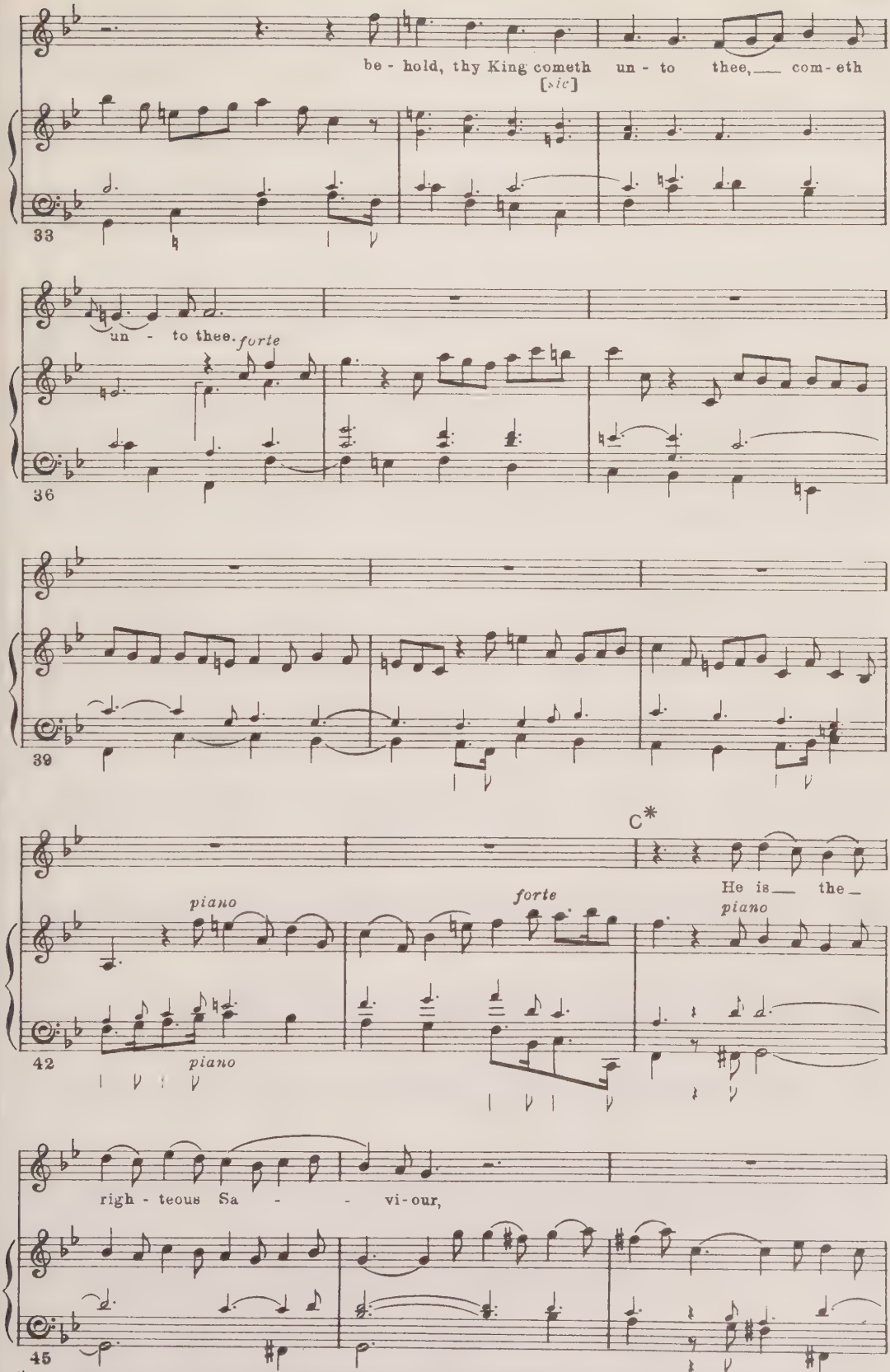
[No.18.] Air.– REJOICE GREATLY, O DAUGHTER OF ZION

VERSION II (The second Version to be composed)

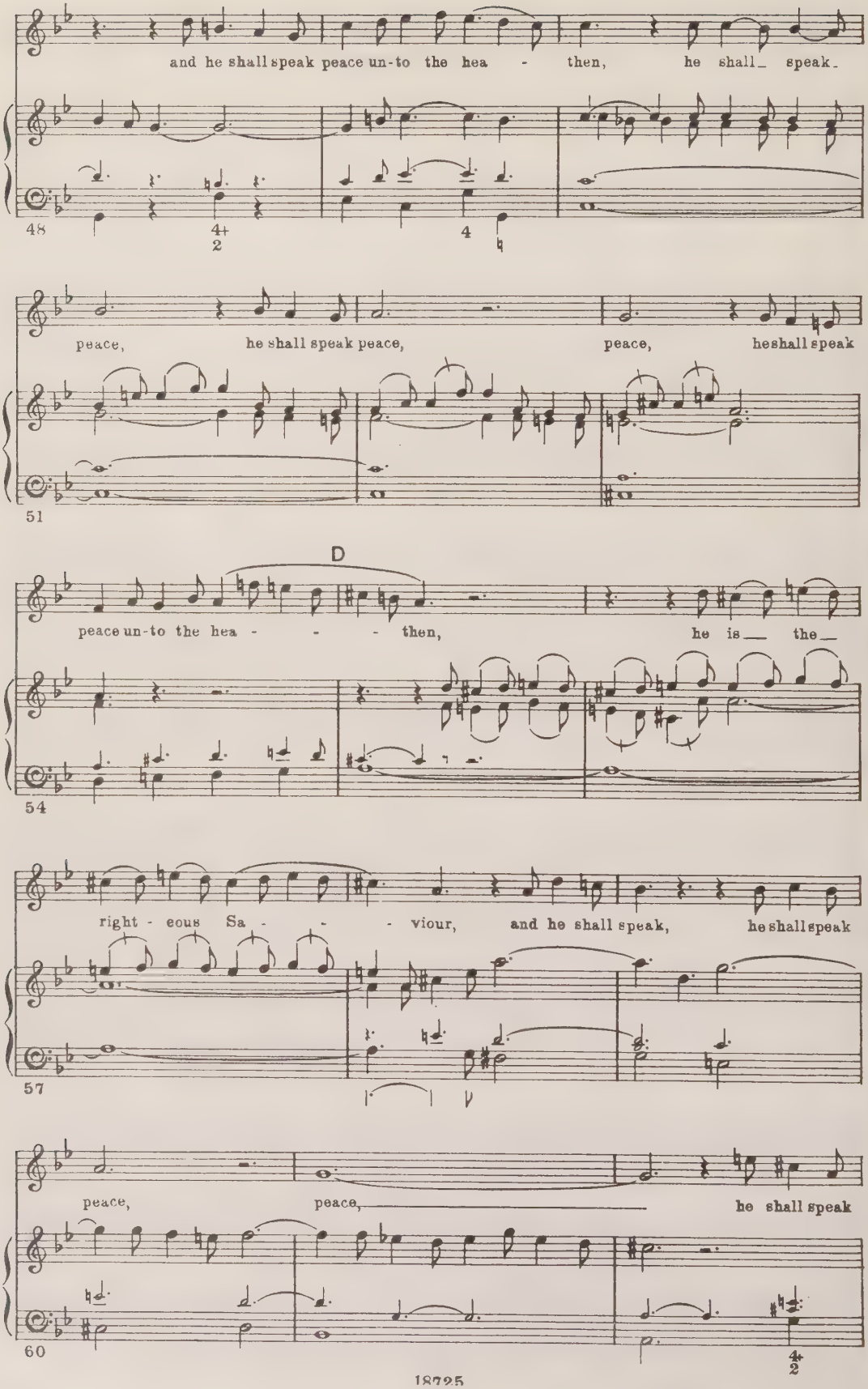


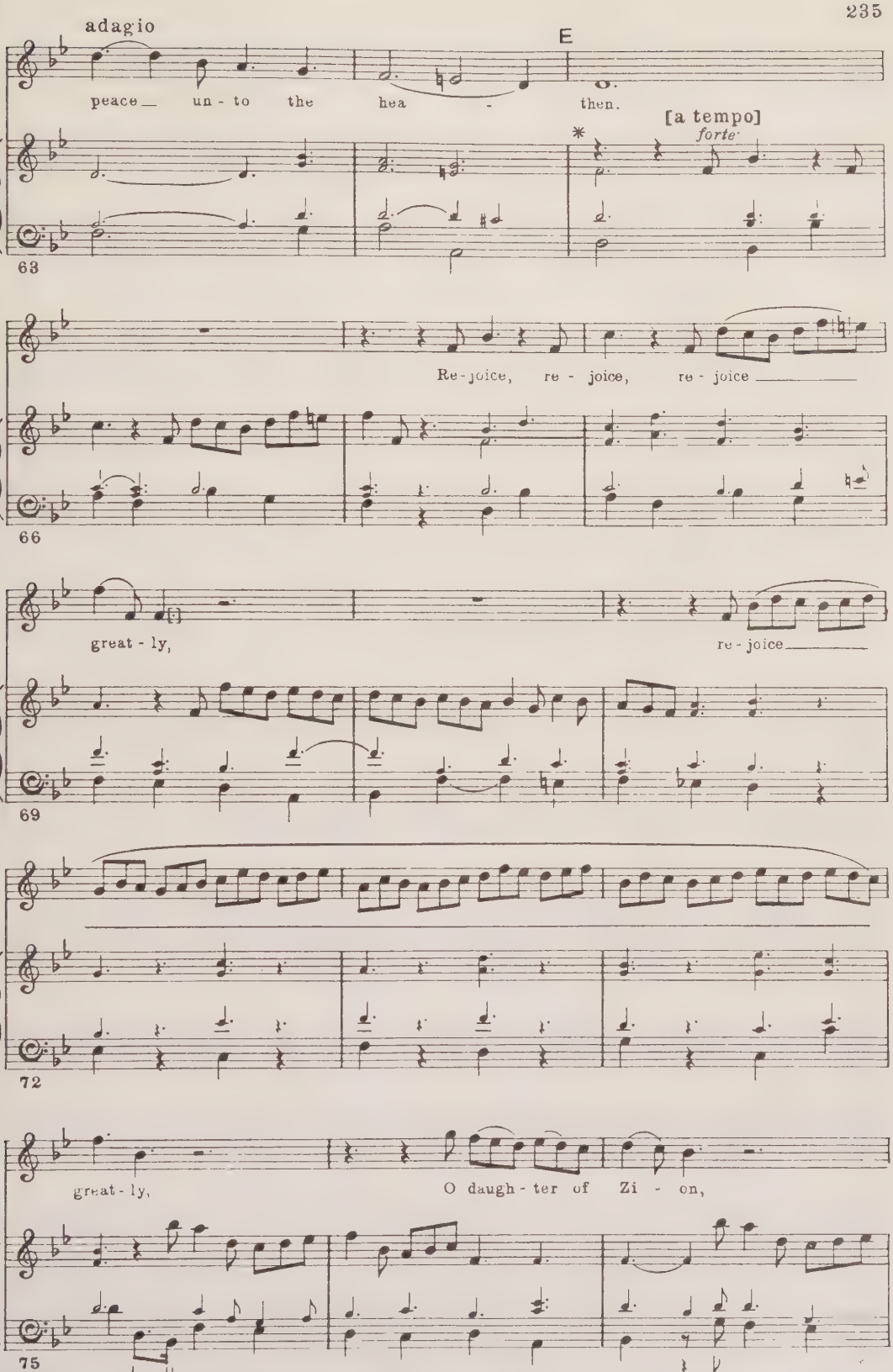
*Handel's own common-time notation of this 12-8 bass has been preserved here. Crotchets and crotchet rests should be read as dotted; other conventions are interpreted by the Editor by means of the rhythmic signs.


re - joice,
18
21
B
O daugh-ter of Zi - on, re-
24
joice great - ly, shout, O daugh-ter of Je - ru - sa - lem,
tr [tr] [tr] [tr] [tr]
27
be - hold, thy King com - eth un - to thee,
30
4 6
2

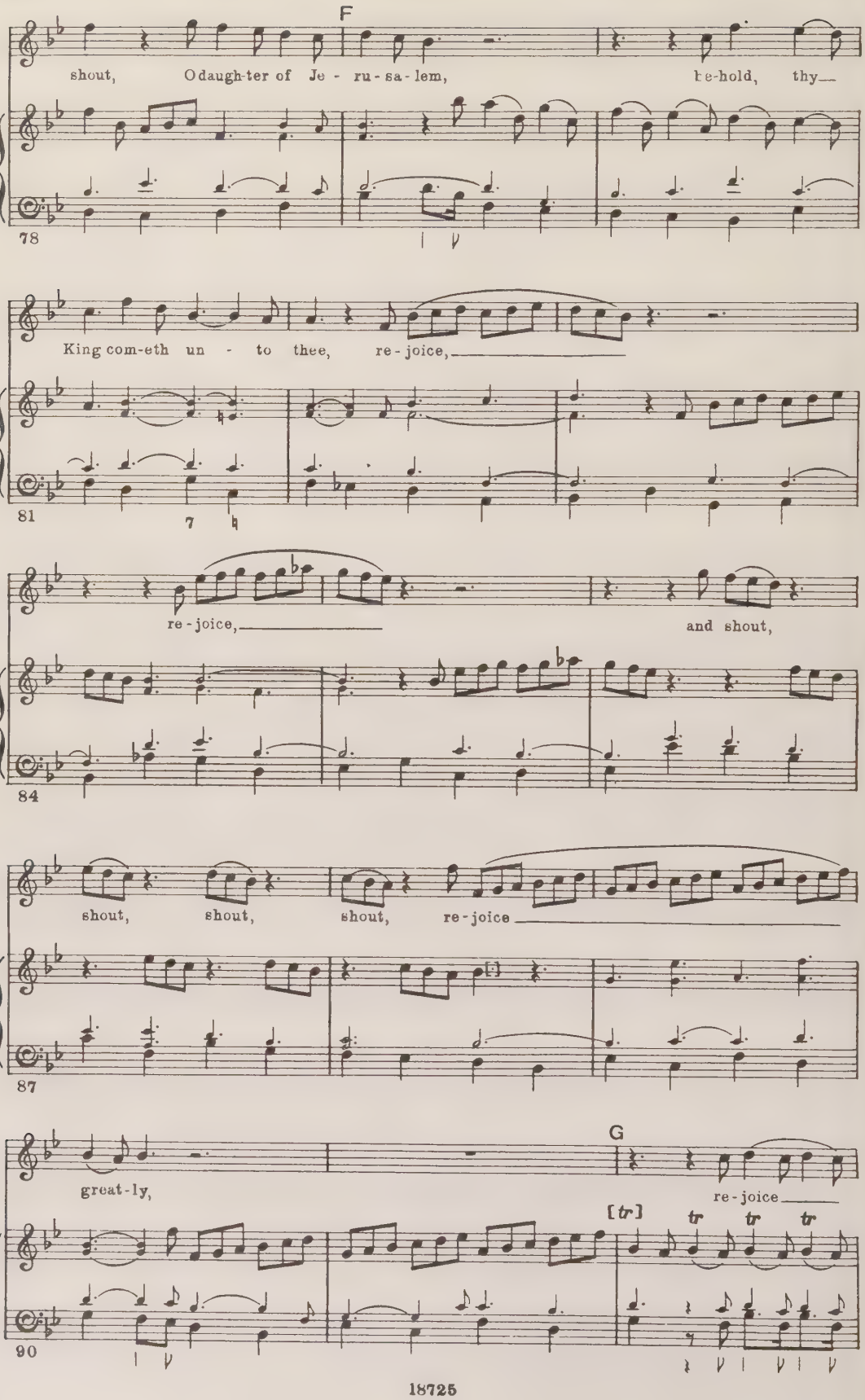


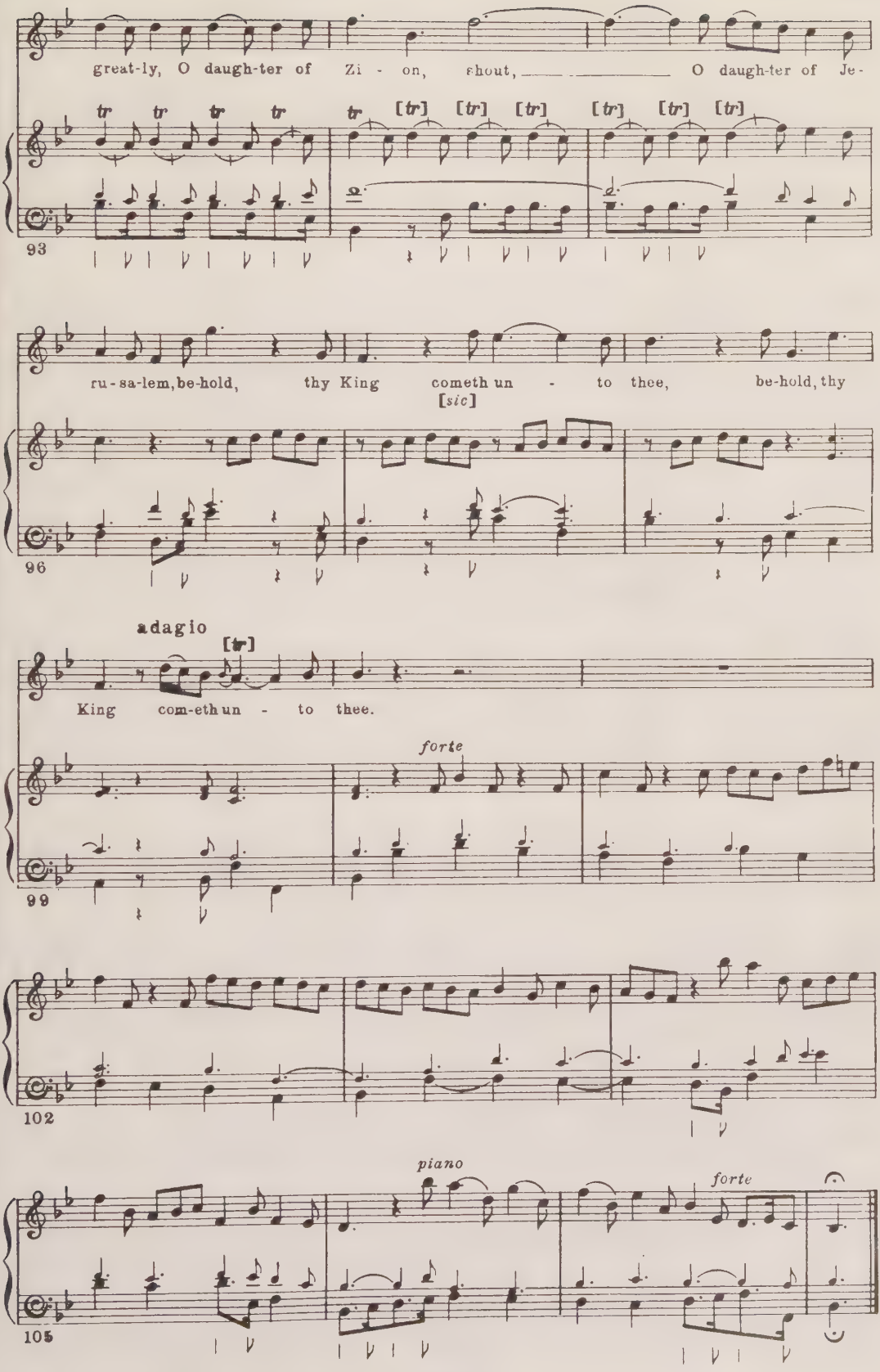
*Here Handel cut out 48 bars of the original form of this movement, and slightly changed the following bar to the form now given.


and he shall speak peace un-to the hea - then, he shall speak.
48
peace, he shall speak peace, peace, he shall speak
51
D
peace un-to the hea - - - then, he is the
54
right - eous Sa - - - viour, and he shall speak, he shall speak
57
peace, peace, he shall speak
60



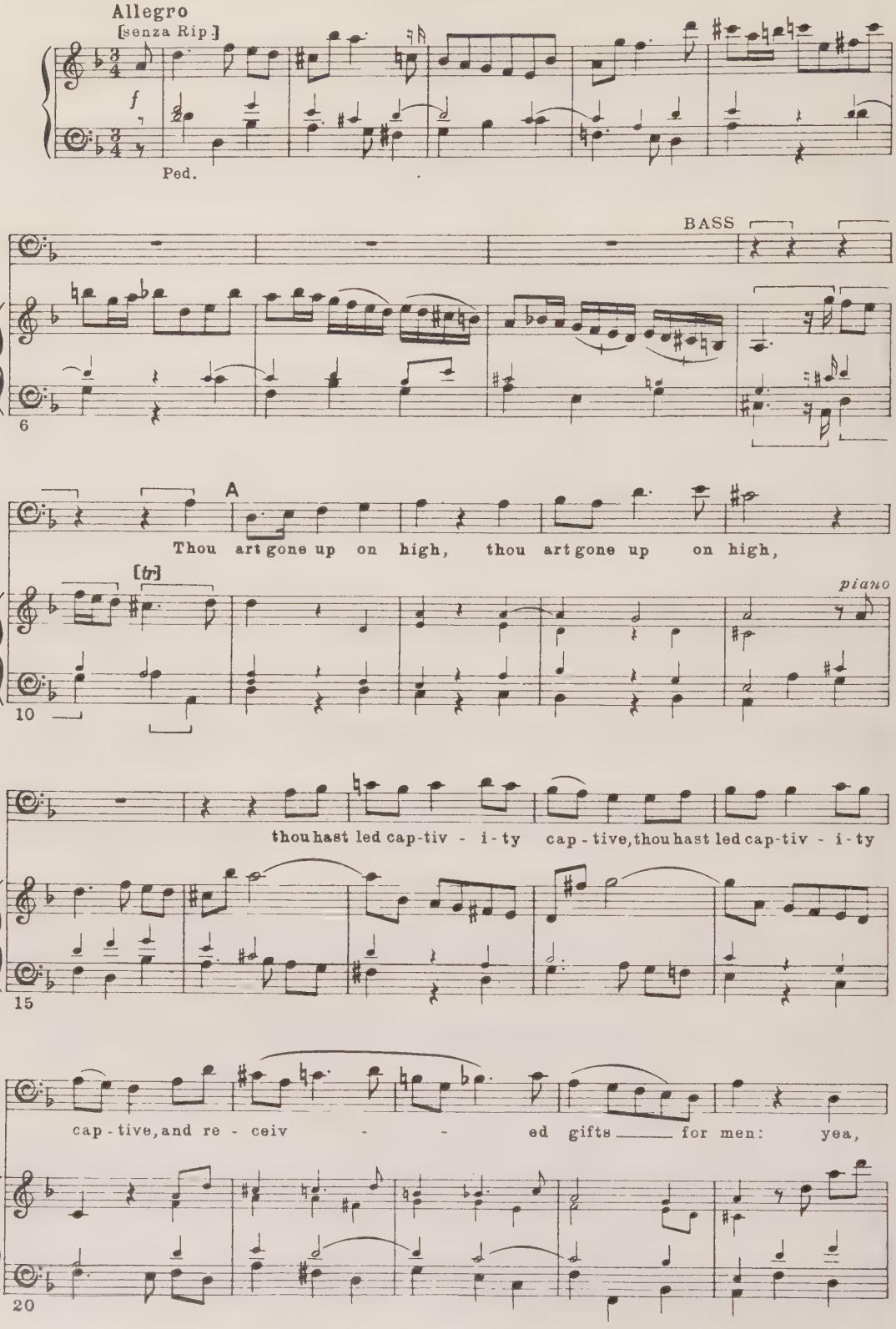
* In its original form this bar simply contained the harmony of D minor for voice and *continuo* only, followed by the direction *'Da Capo'*. Handel altered it as now given to provide a link to a modified re-statement (bars 66 to first half of 69) of the opening (*cf.* bars 1-3 and 9-11), and then proceeded to use the last 39 bars of the section cut out as marked at bar 44 above.

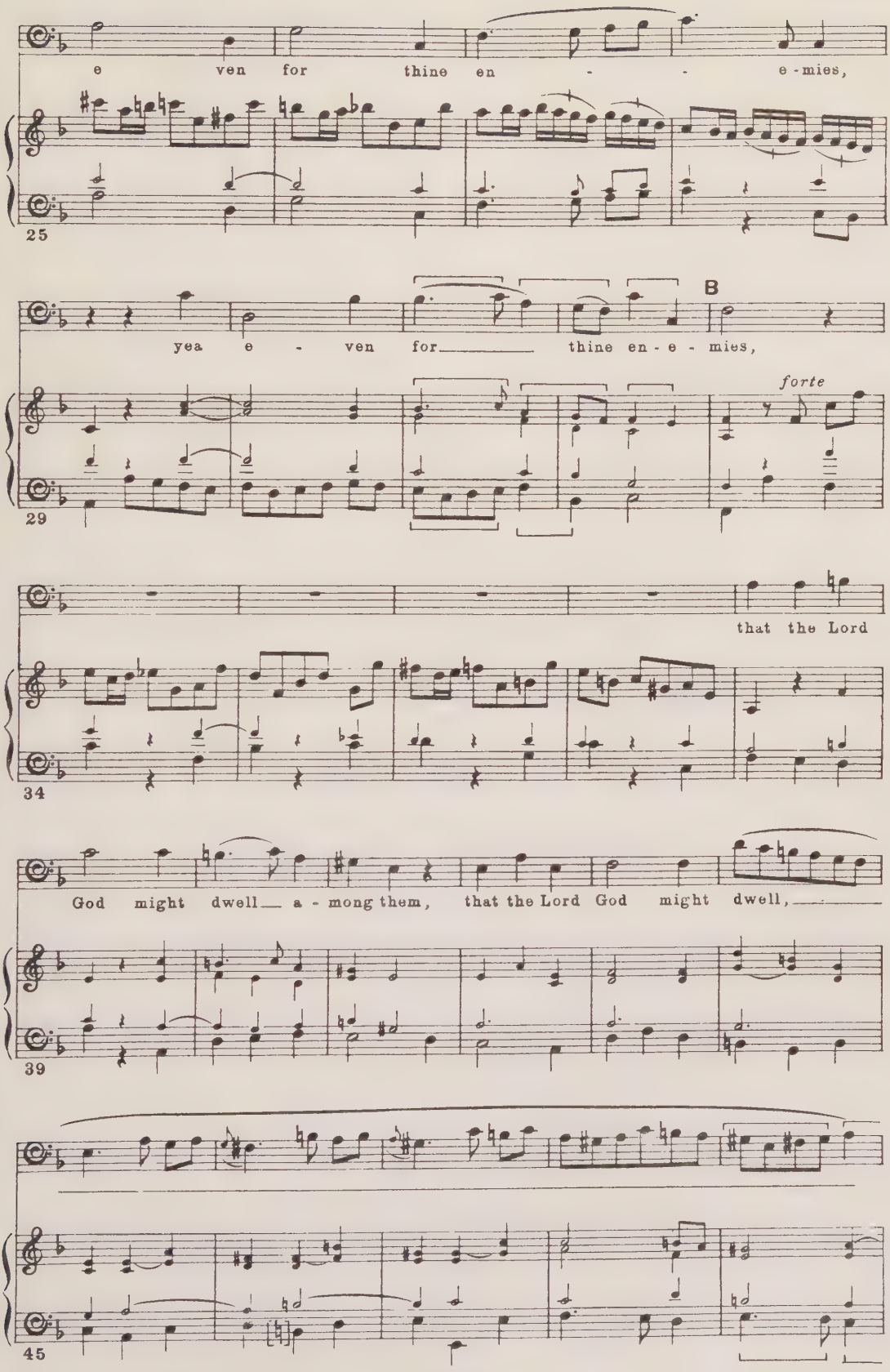

F
shout, O daugh-ter of Je - ru-sa-lem, be-hold, thy
78
King com-eth un - to thee, re-joice,
81
7
re-joice, and shout,
84
shout, shout, shout, re-joice
87
G
great-ly, re-joice
[tr]
90

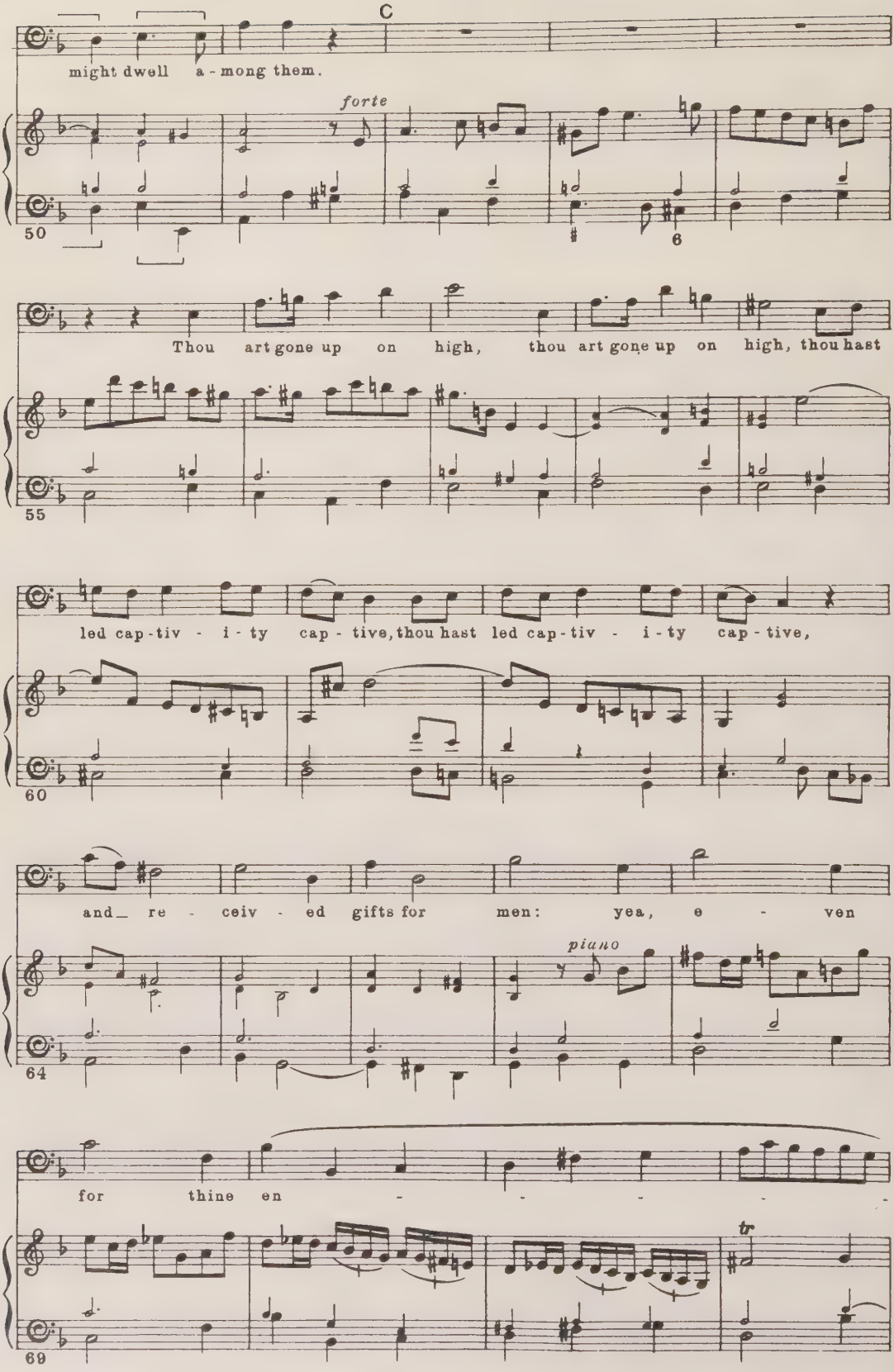

great-ly, O daugh-ter of Zi - on, shout, O daugh-ter of Je-
93
ru-sa-lem, be-hold, thy King cometh un - to thee, be-hold, thy
[sic]
96
adagio
King com-eth un - to thee.
forte
99
102
piano
forte
105

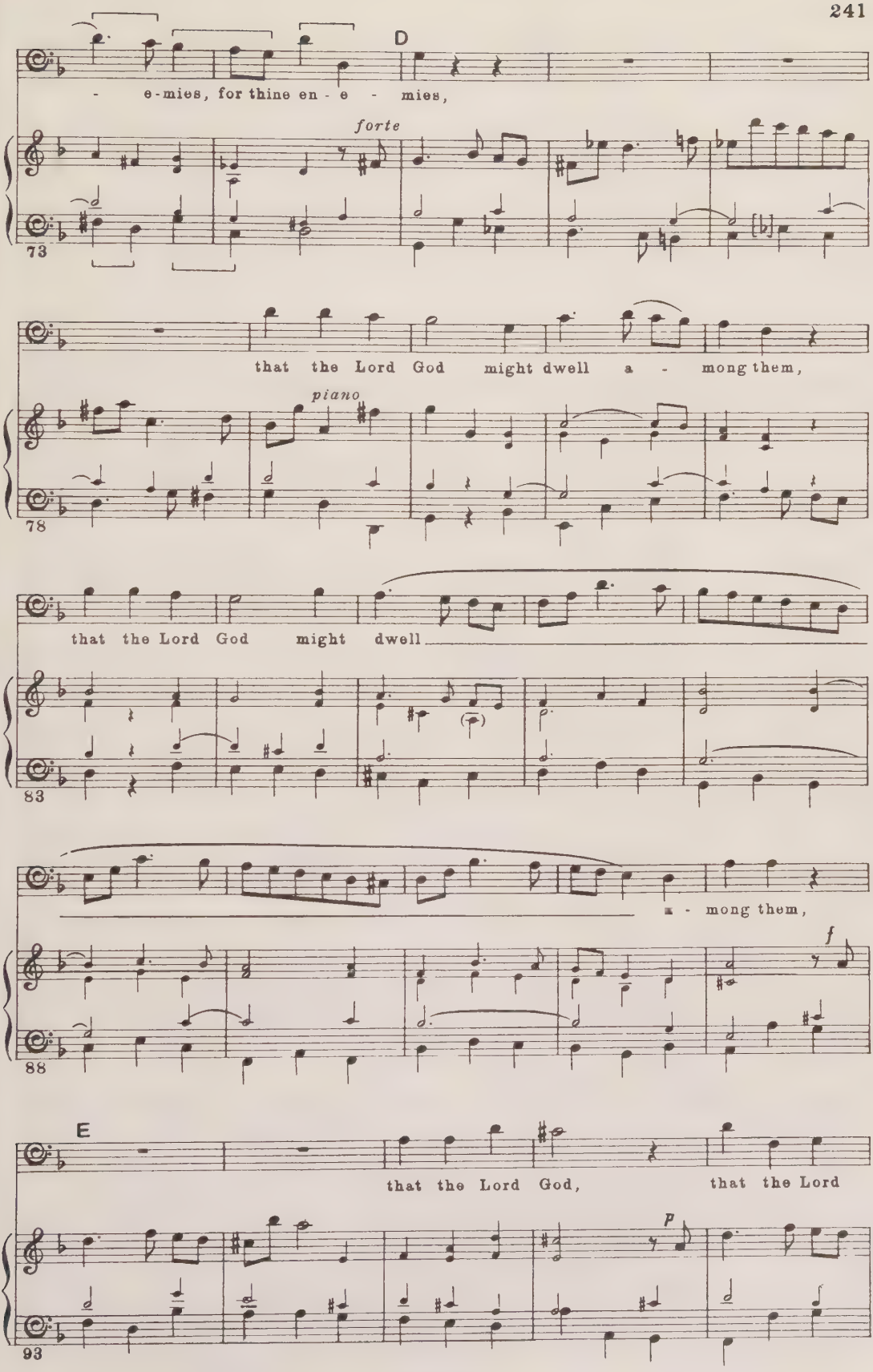
[No. 36.] Air.— THOU ART GONE UP ON HIGH

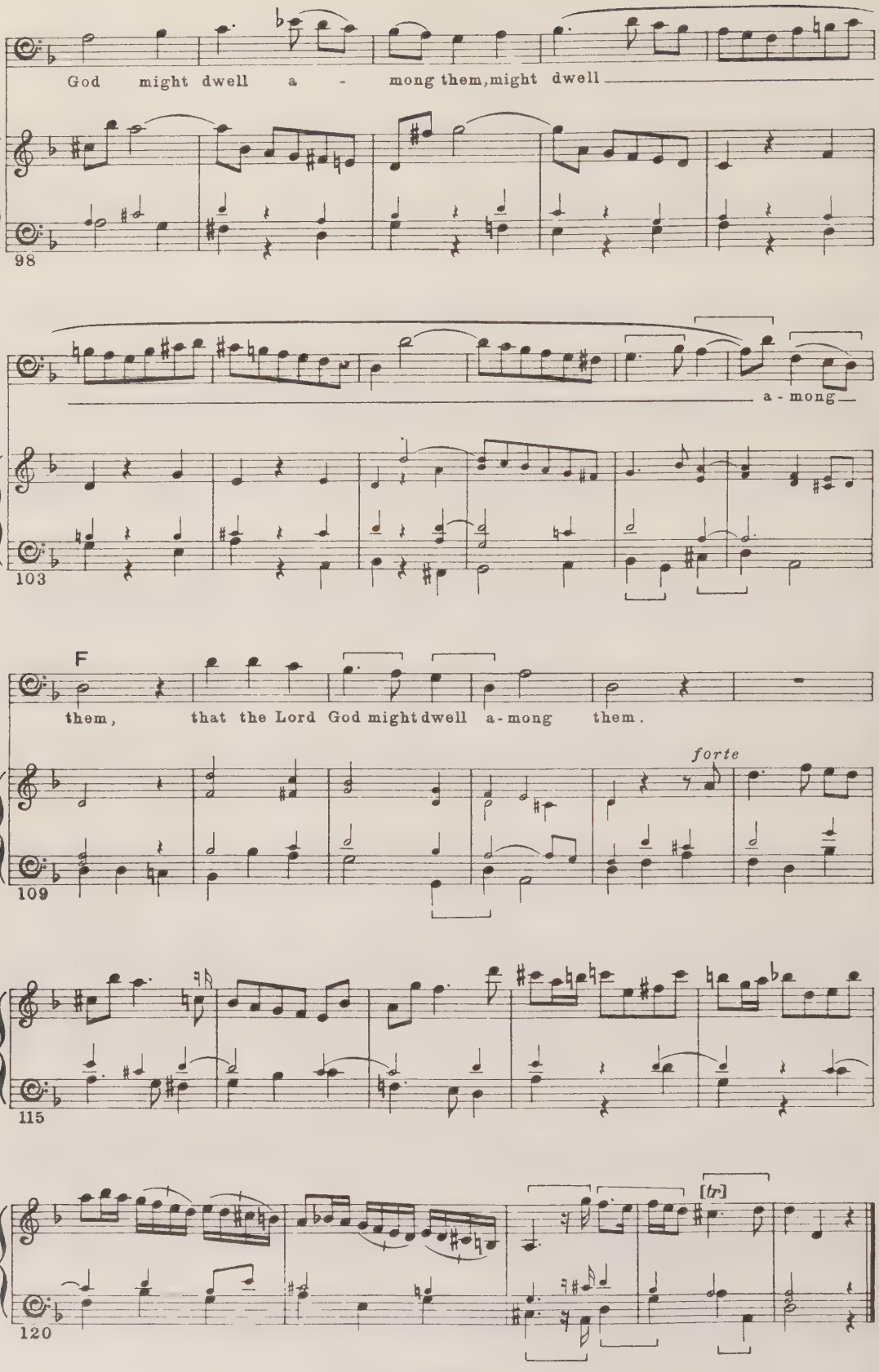
VERSION III (The first Version to be composed)




e ven for thine en - - e-mies,
25
B
yea e - ven for thine en-e - mies,
forte
29
that the Lord
34
God might dwell a - mong them, that the Lord God might dwell,
39
45

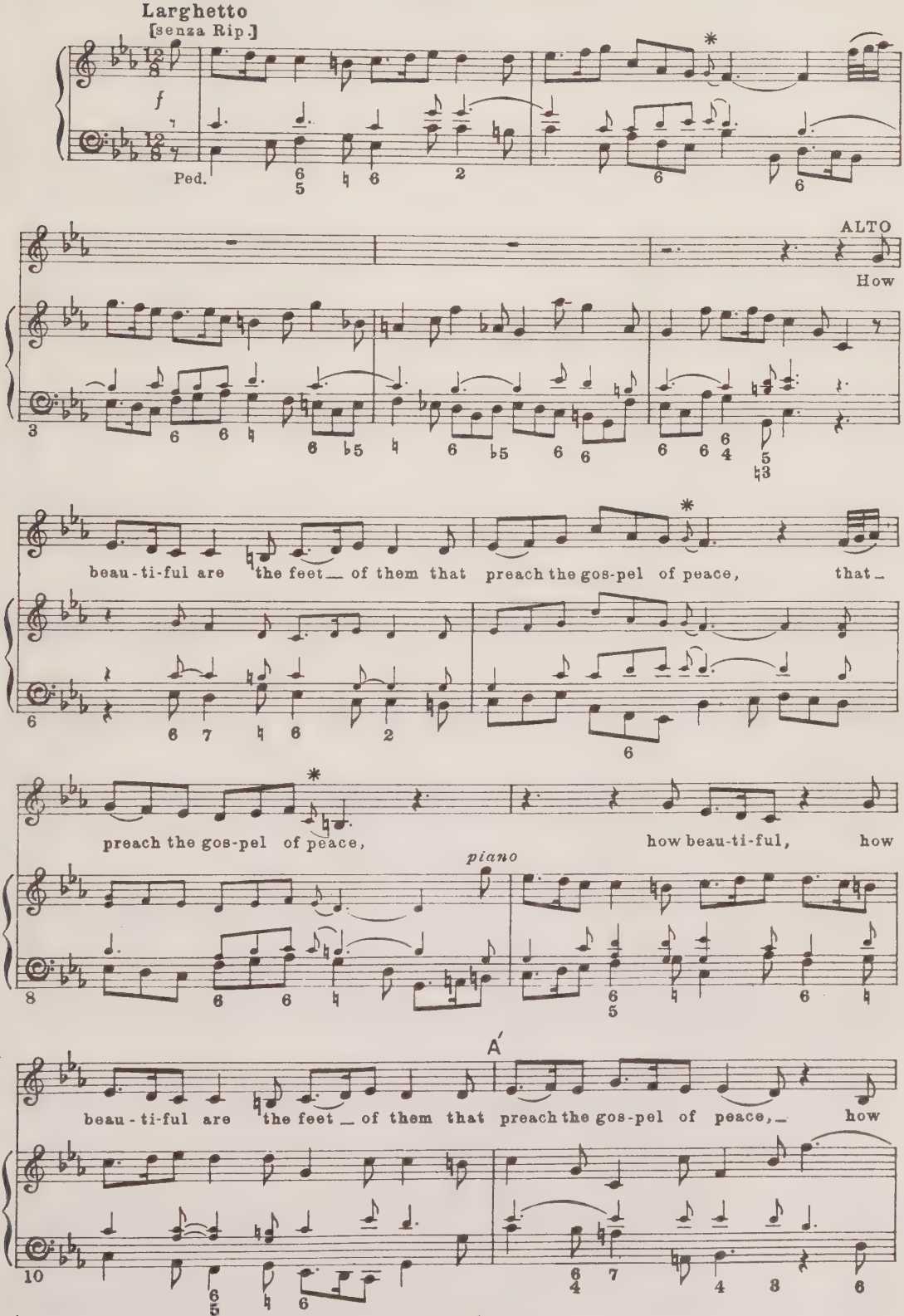

C
might dwell a - mong them.
forte
50
Thou art gone up on high, thou art gone up on high, thou hast
55
led cap-tiv - i - ty cap - tive, thou hast led cap-tiv - i - ty cap - tive,
60
and_ re - ceiv - ed gifts for men: yea, e - ven
piano
64
for thine en - - - - -
tr
69


D
- e-mies, for thine en - e - mies,
forte
73
that the Lord God might dwell a - mong them,
piano
78
that the Lord God might dwell
83
- mong them,
f
88
E
that the Lord God, that the Lord
P
93

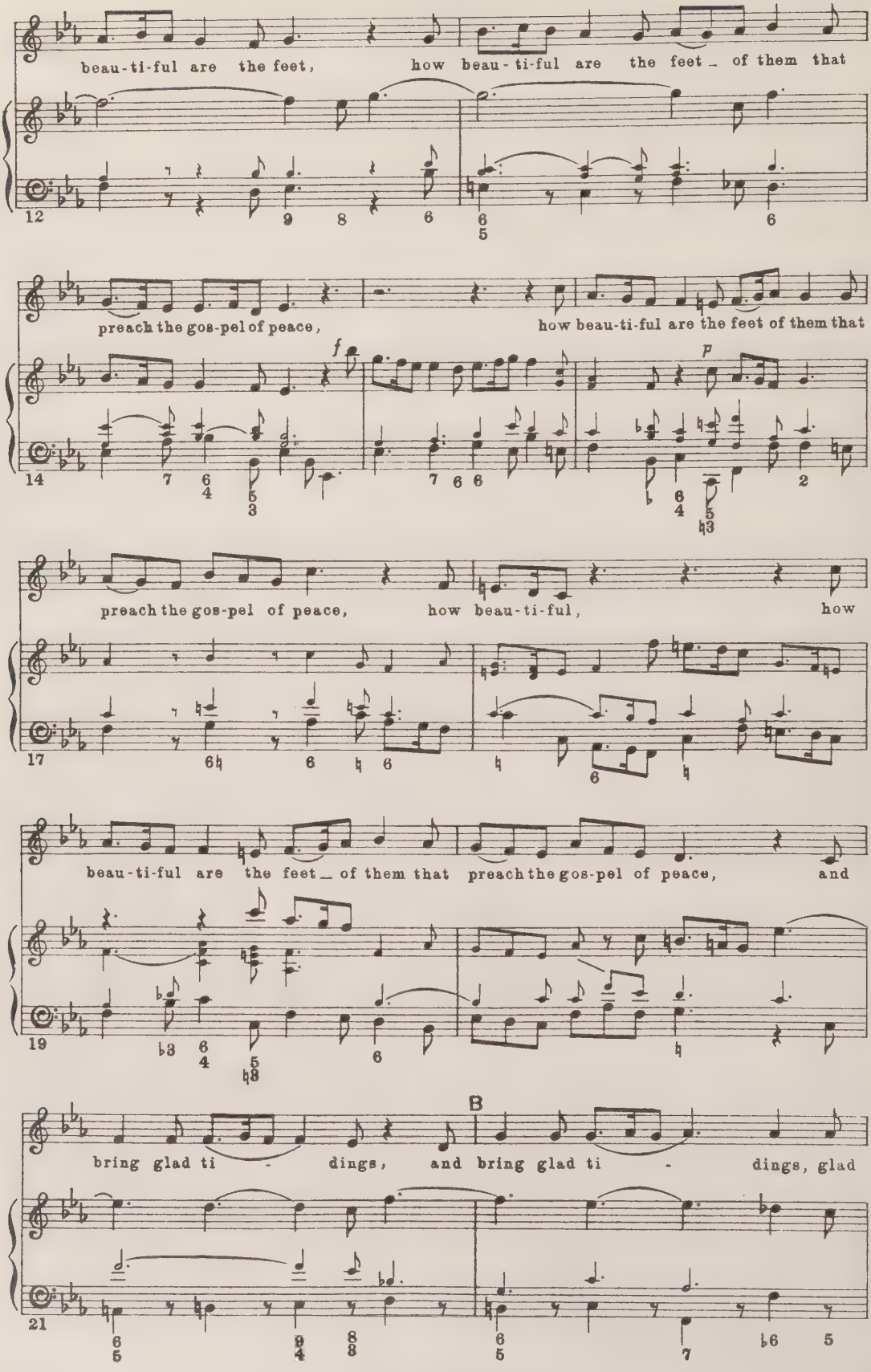

God might dwell a - mong them, might dwell
98
a - mong
103
F
them, that the Lord God might dwell a-mong them.
forte
109
115
[tr]
120

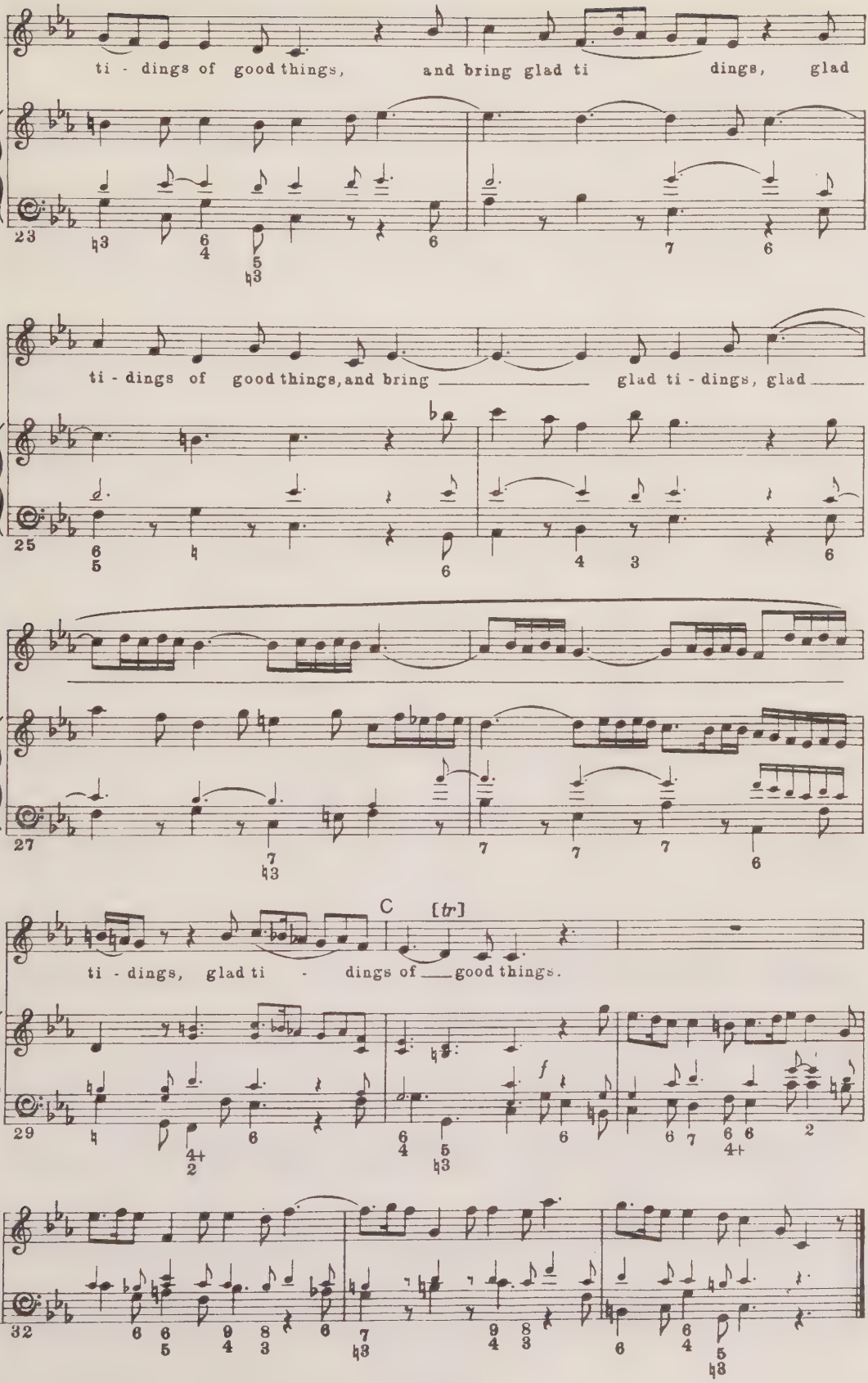
[No. 38.] Air.—HOW BEAUTIFUL ARE THE FEET

VERSION II



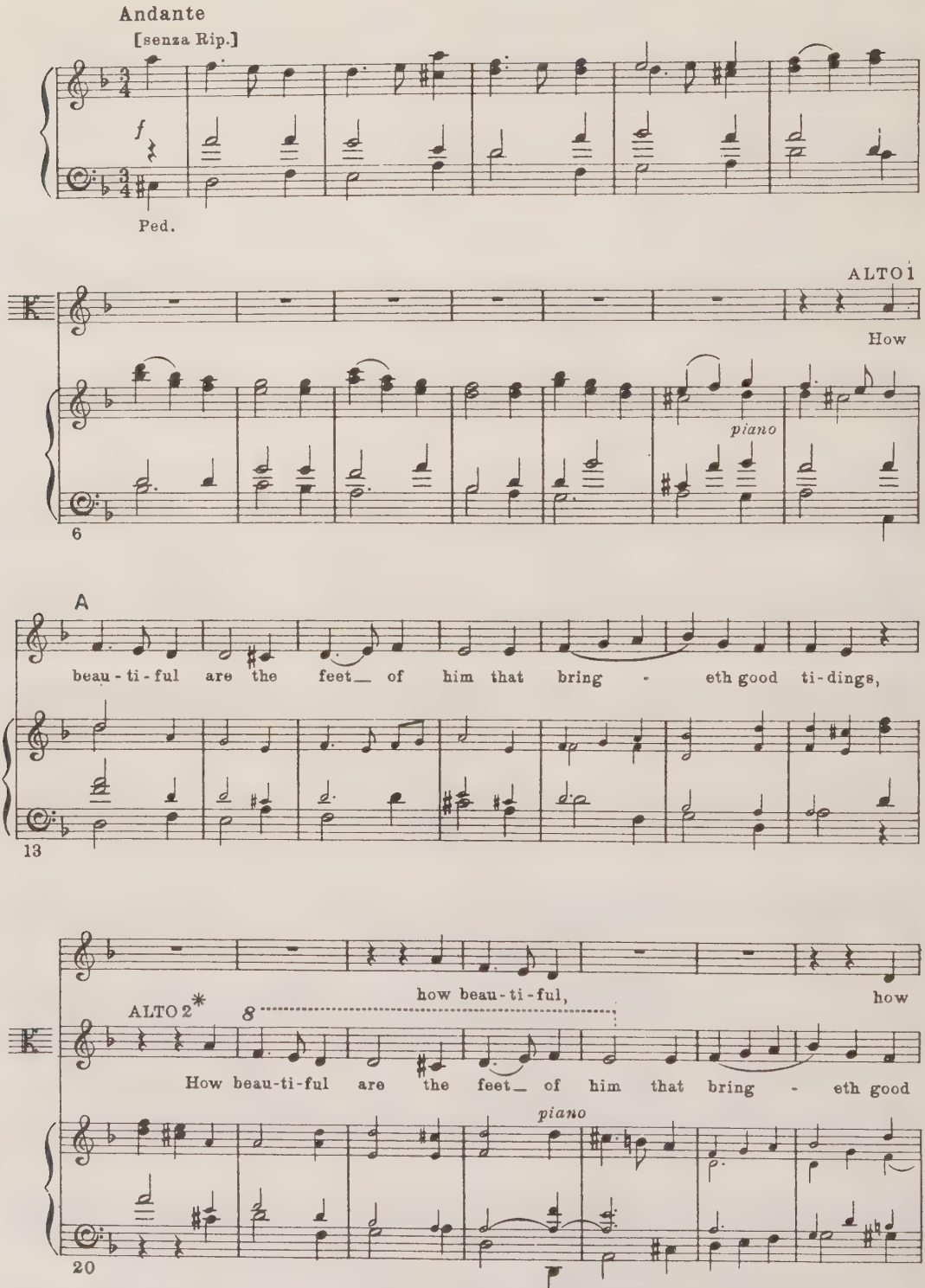
*These *appoggiatures* are from the source. Handel's autograph copy of this version does not survive. See *Textual Companion*.


beau-ti-ful are the feet, how beau-ti-ful are the feet of them that
preach the gos-pel of peace, how beau-ti-ful are the feet of them that
preach the gos-pel of peace, how beau-ti-ful, how
beau-ti-ful are the feet of them that preach the gos-pel of peace, and
B
bring glad ti - dings, and bring glad ti - dings, glad

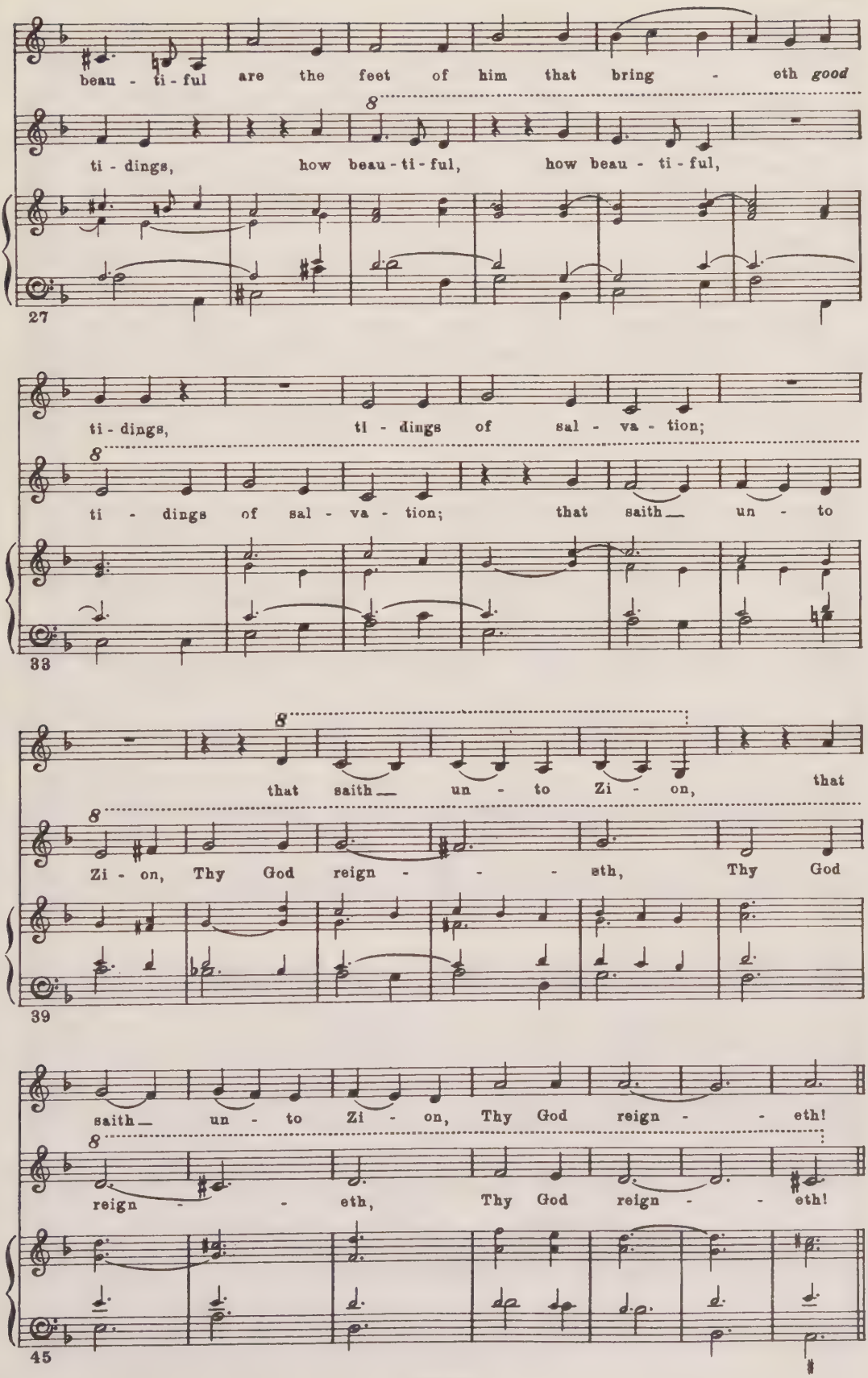

ti - dings of good things, and bring glad ti dings, glad
ti - dings of good things, and bring glad ti - dings, glad
ti - dings, glad ti - dings of good things.
C
[tr]
f

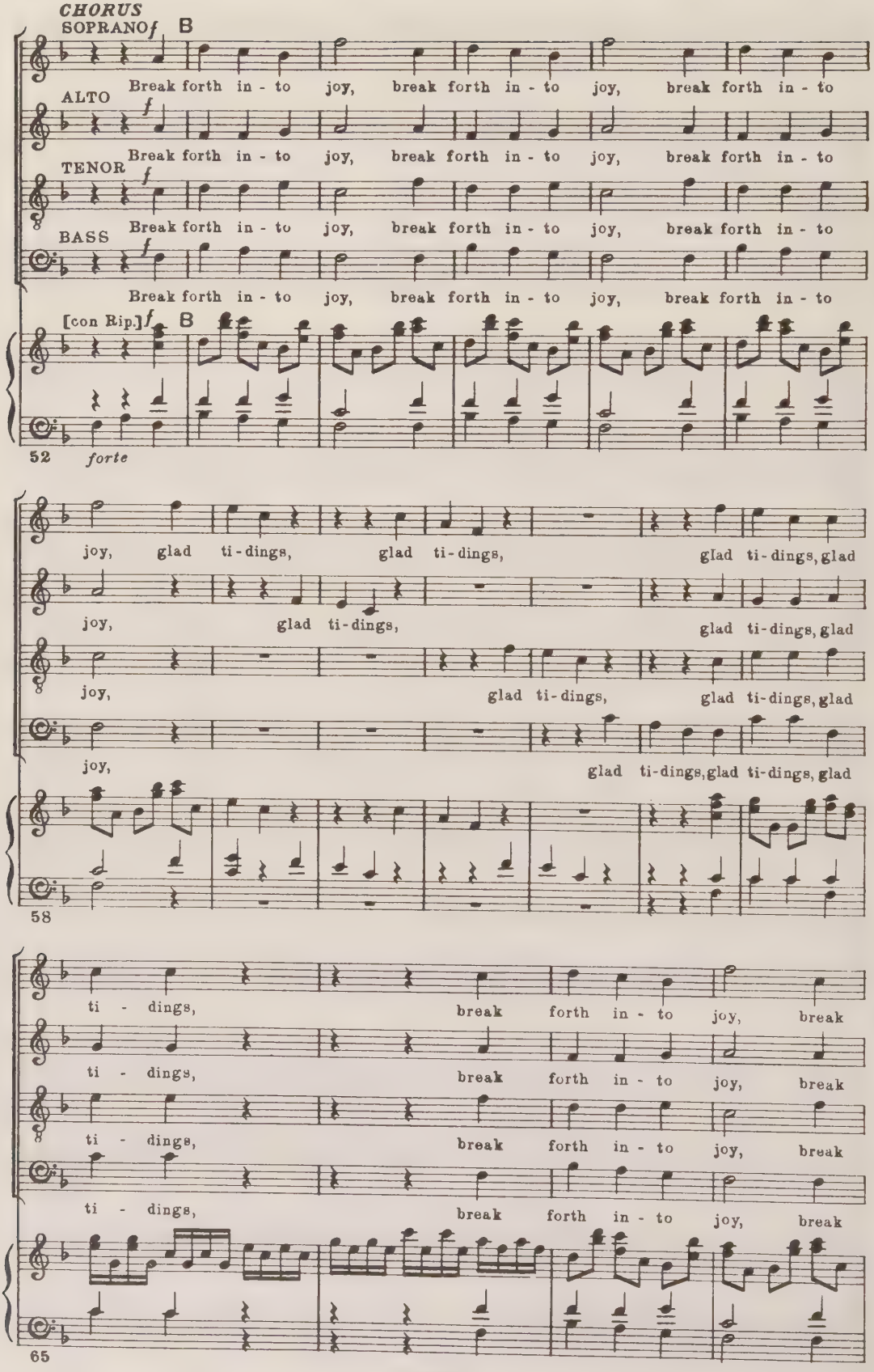
[*cf* No. 38.] Duet and Chorus.– HOW BEAUTIFUL ARE THE FEET

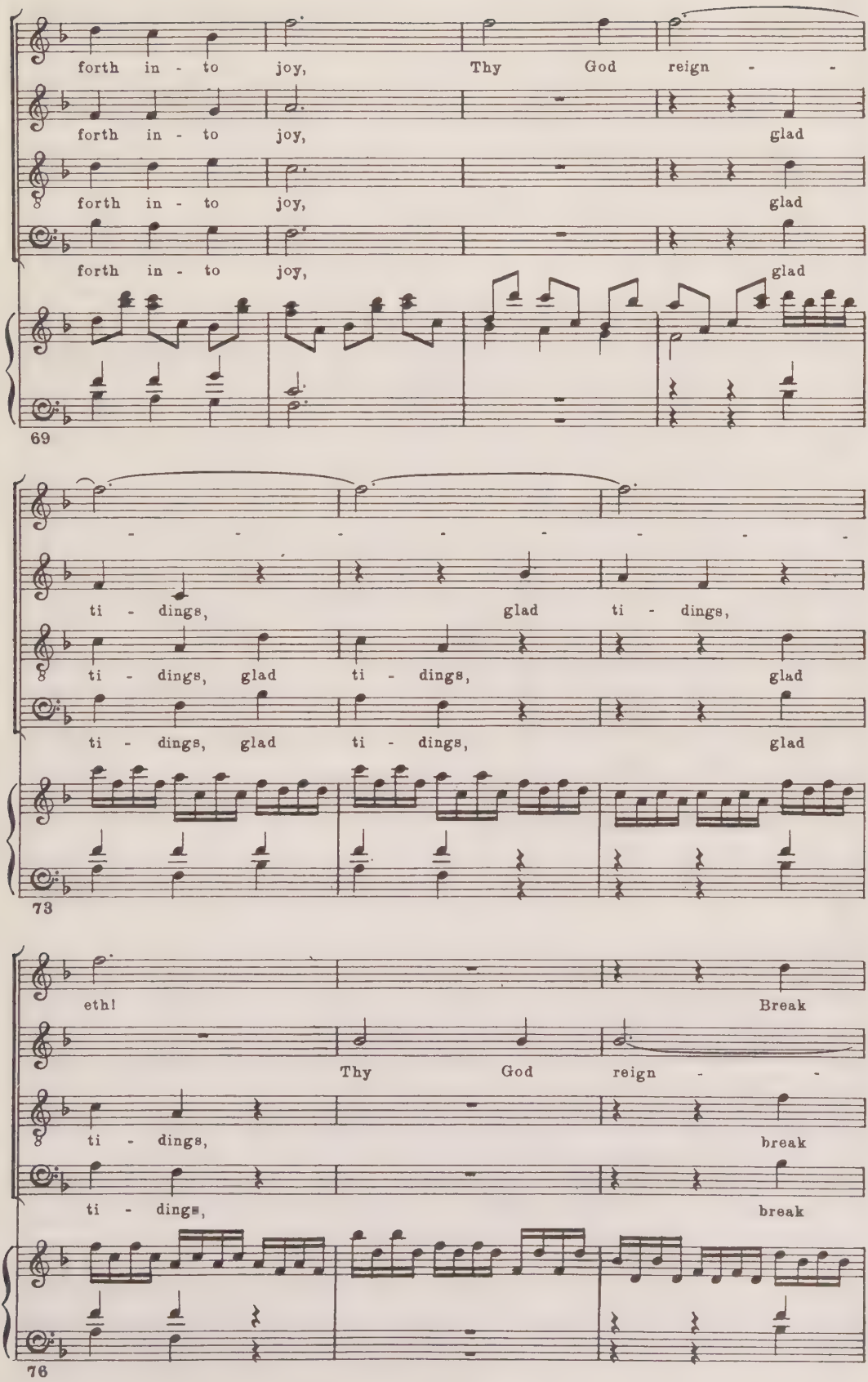
Isaiah lii, 7,9

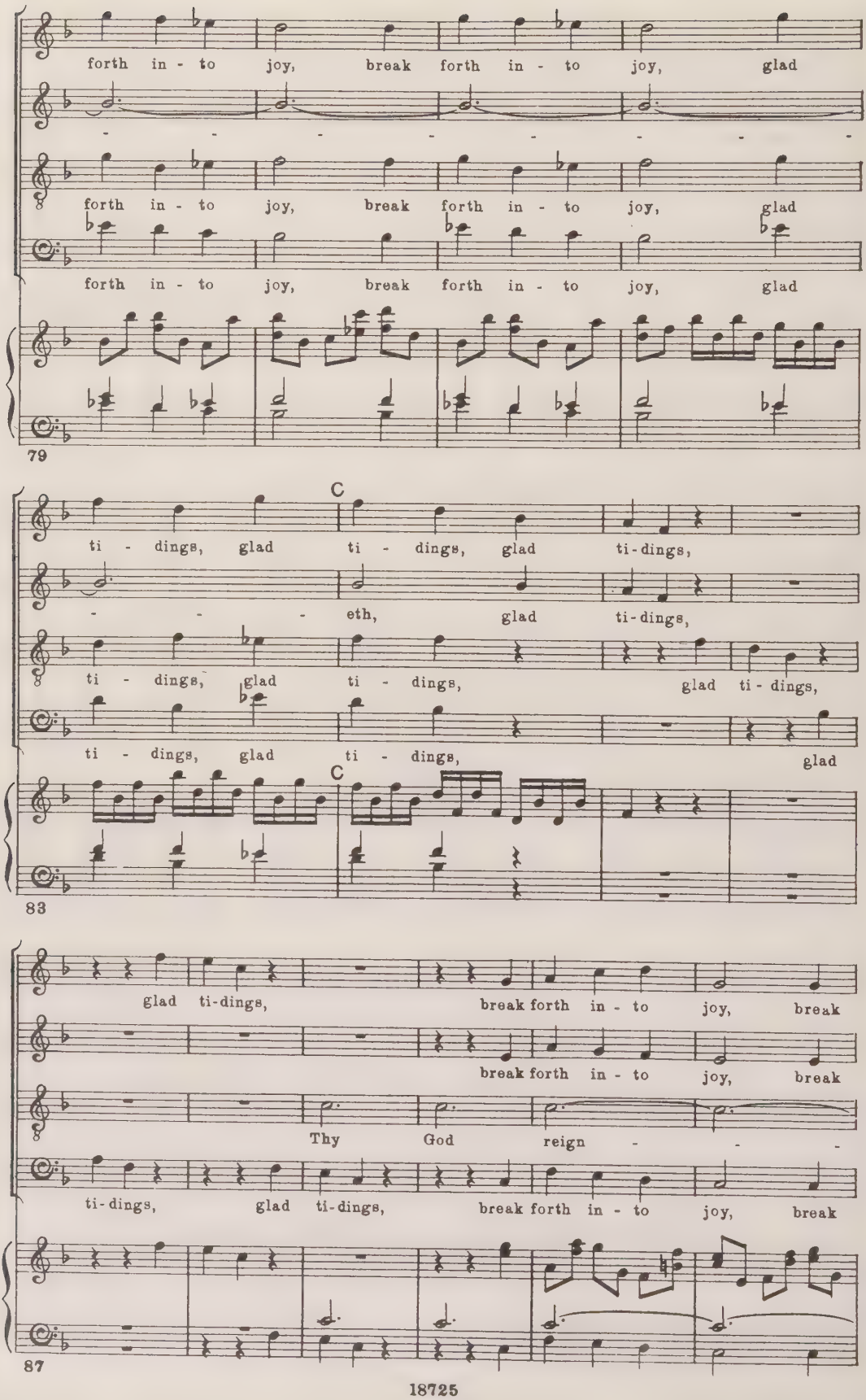


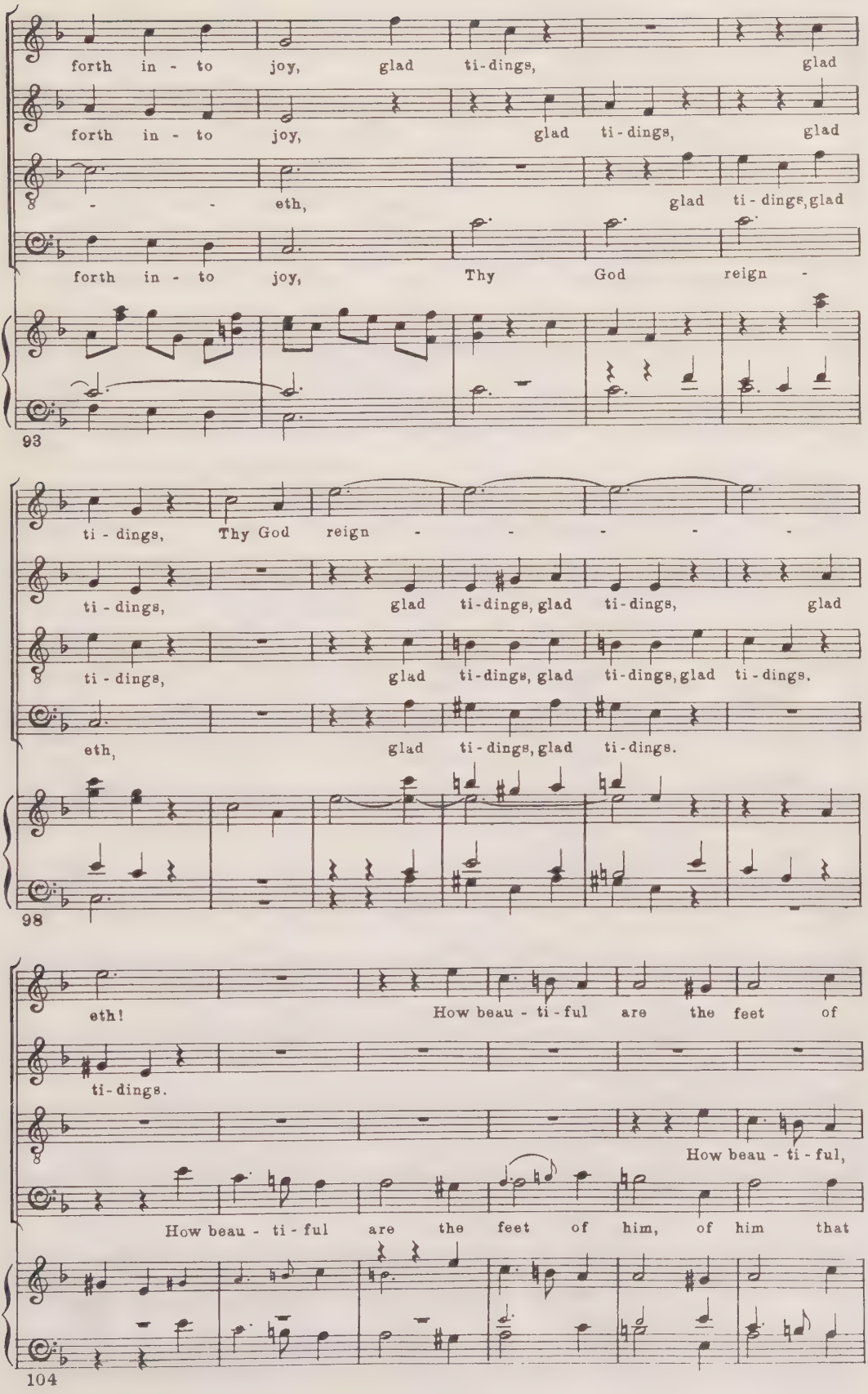
* When desired, this part may be sung by a soprano, observing the octave transpositions noted. In such case the octave transposition noted in bars 40–43 of Alto 1 must be observed. This has Handel's authority.

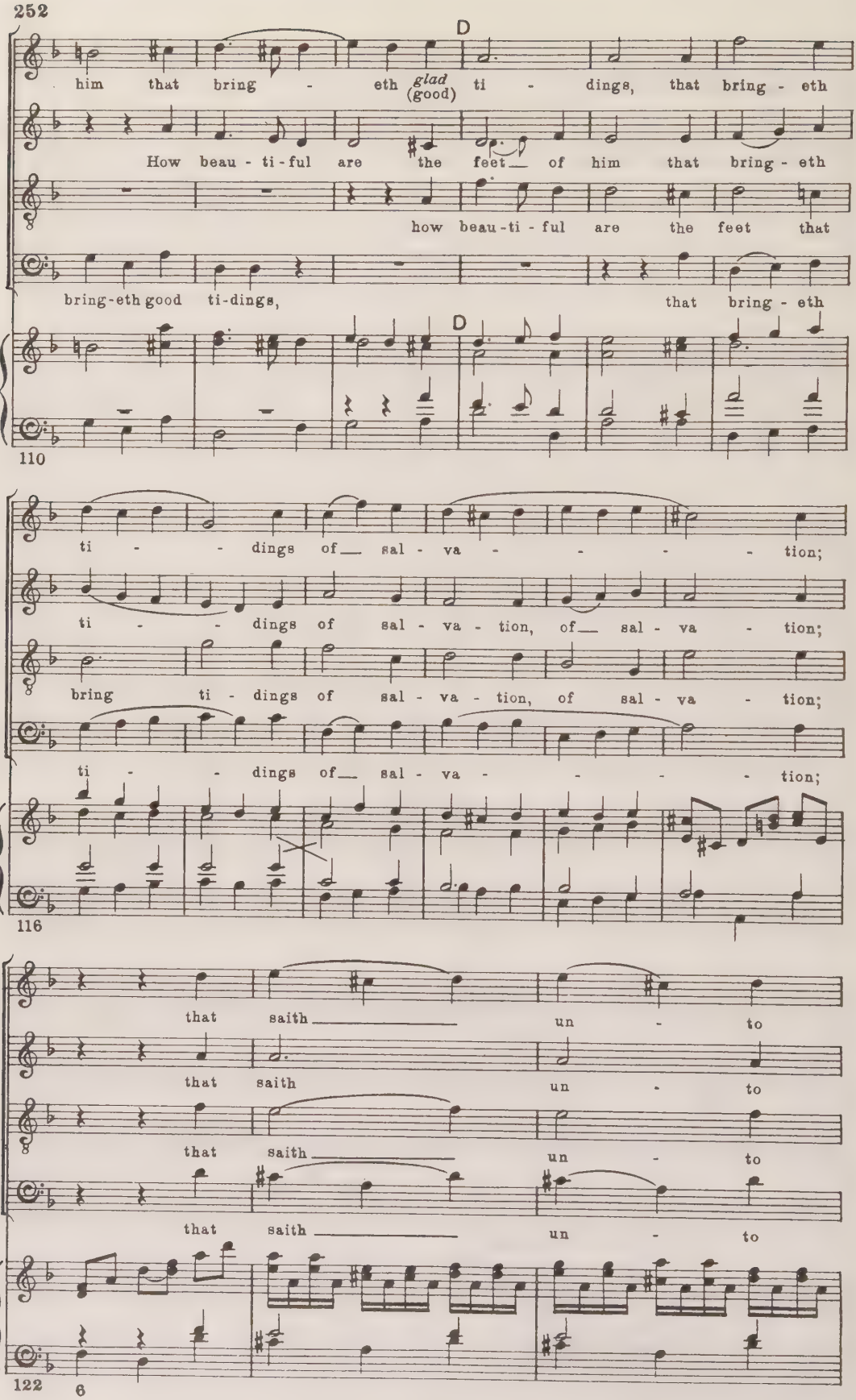

beau - ti - ful are the feet of him that bring - eth good
ti - dings, how beau - ti - ful, how beau - ti - ful,
27
ti - dings, ti - dings of sal - va - tion;
ti - dings of sal - va - tion; that saith un - to
33
that saith un - to Zi - on, that
Zi - on, Thy God reign - - - eth, Thy God
39
saith un - to Zi - on, Thy God reign - - eth!
reign - - eth, Thy God reign - - eth!
45

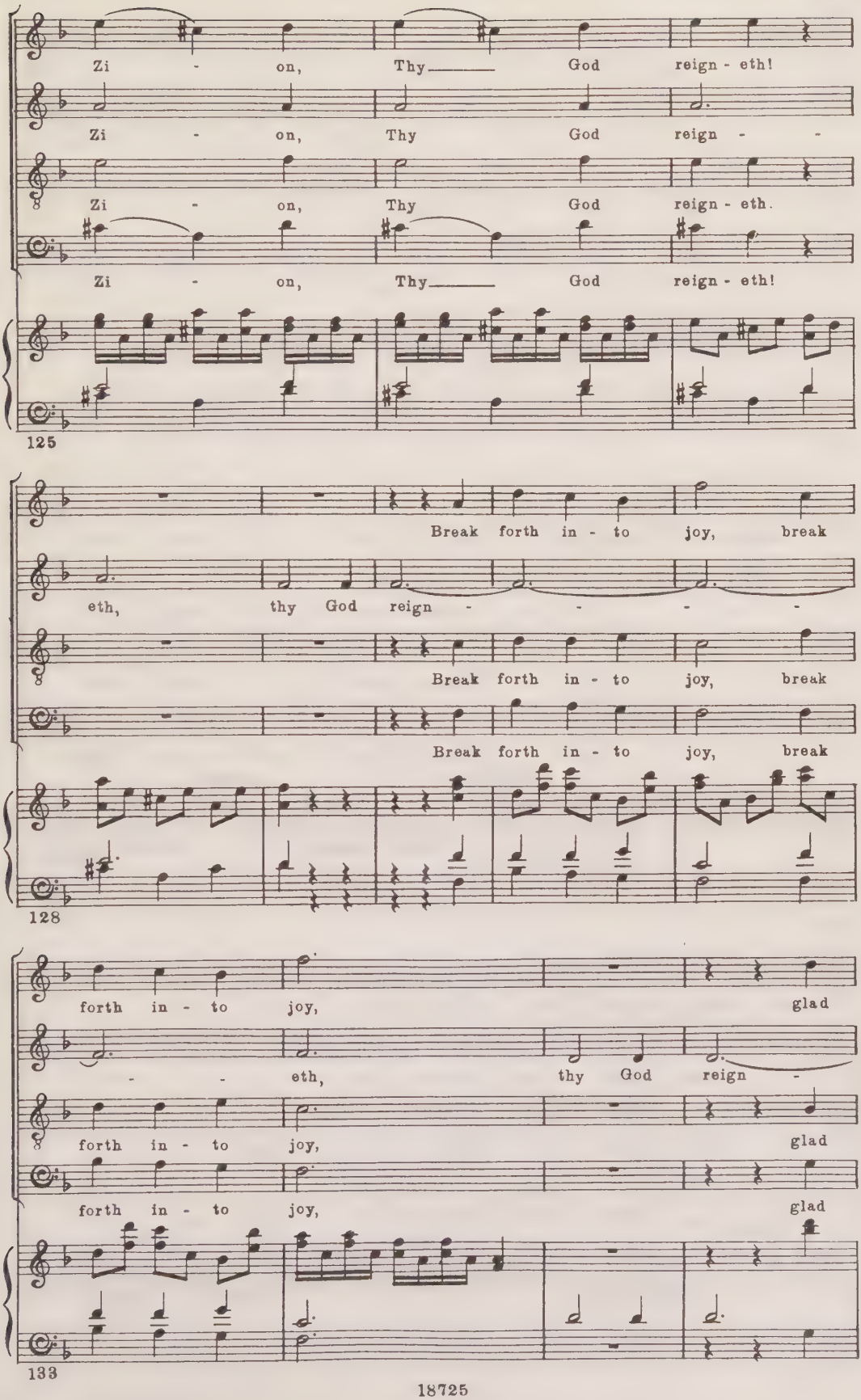

CHORUS
SOPRANO
ALTO
TENOR
BASS
Break forth in - to joy, break forth in - to joy, break forth in - to
[con Rip.]
52
forte
joy, glad ti-dings, glad ti-dings, glad ti-dings, glad
58
ti - dings, break forth in - to joy, break
65

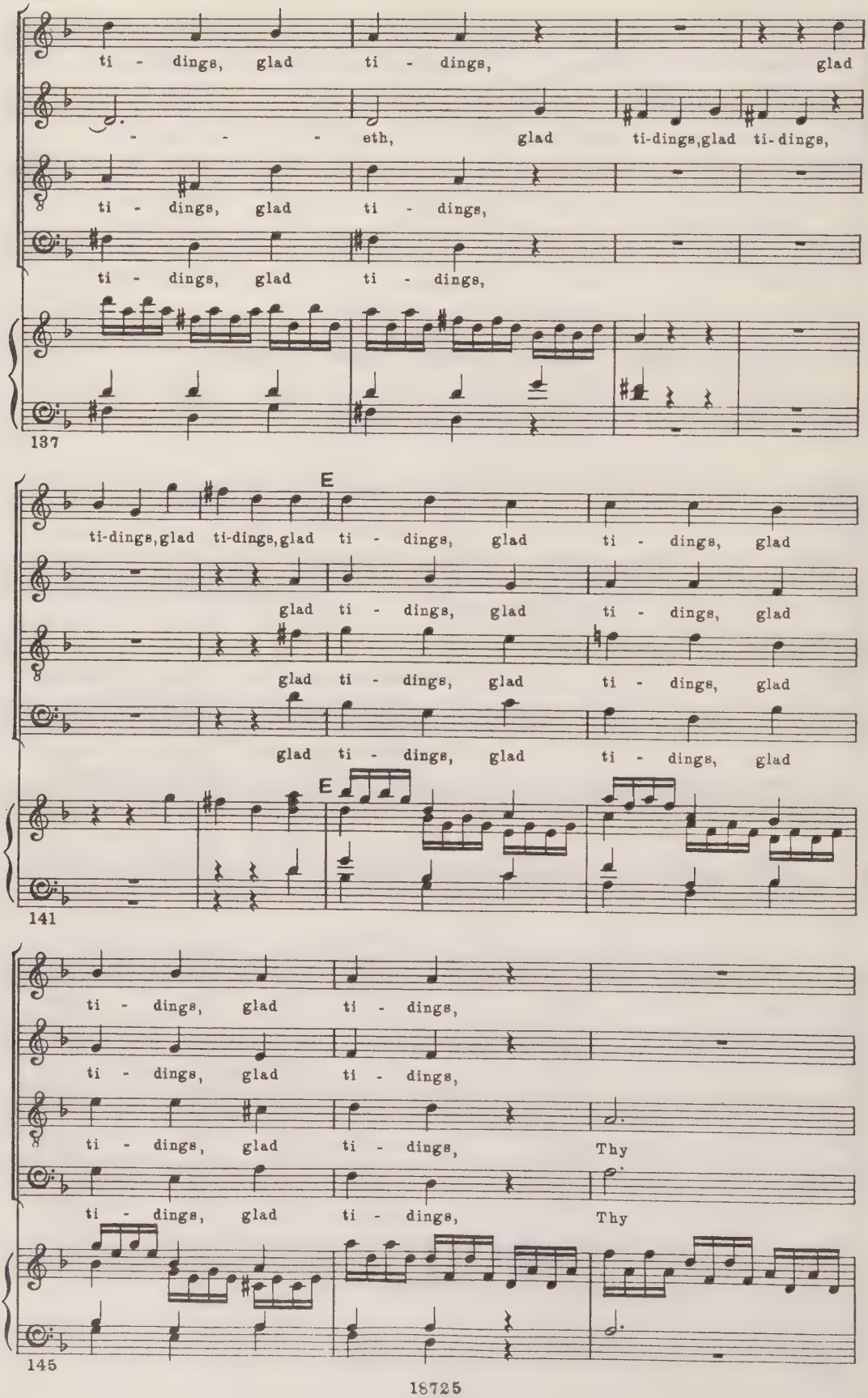

forth in - to joy, Thy God reign - -
forth in - to joy, glad
forth in - to joy, glad
forth in - to joy, glad
69
- - - - - - - -
ti - dings, glad ti - dings,
ti - dings, glad ti - dings, glad
ti - dings, glad ti - dings, glad
73
eth! Break
Thy God reign - -
ti - dings, break
ti - dings, break
76

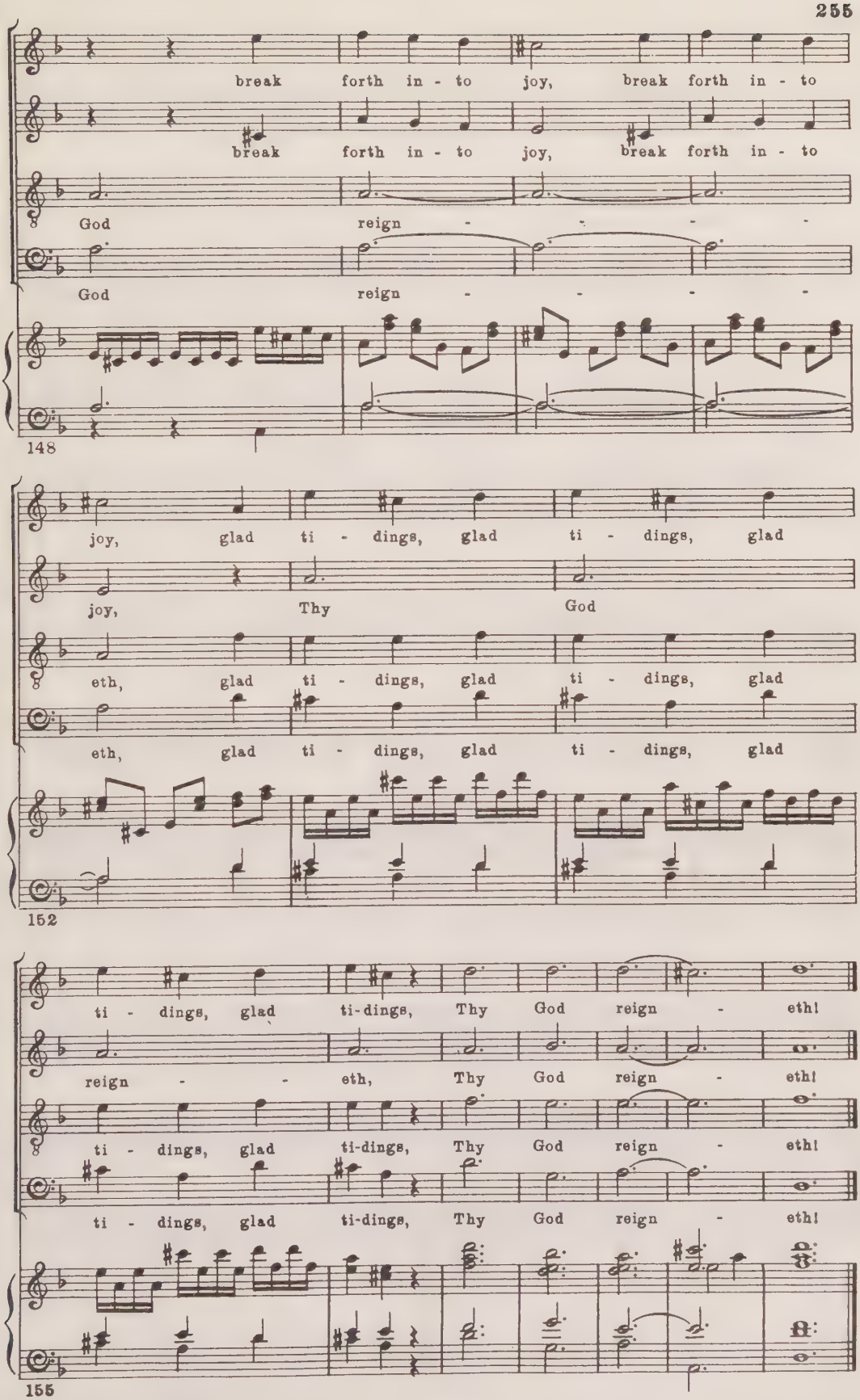

forth in - to joy, break forth in - to joy, glad
forth in - to joy, break forth in - to joy, glad
forth in - to joy, break forth in - to joy, glad
79
C
ti - dings, glad ti - dings, glad ti-dings,
- - - eth, glad ti-dings,
ti - dings, glad ti - dings, glad ti - dings,
ti - dings, glad ti - dings, glad
C
83
glad ti-dings, break forth in - to joy, break
break forth in - to joy, break
Thy God reign - - -
ti-dings, glad ti-dings, break forth in - to joy, break
87


forth in - to joy, glad ti-dings, glad
forth in - to joy, glad ti-dings, glad
- - eth, glad ti-dings, glad
forth in - to joy, Thy God reign -
93
ti-dings, Thy God reign - - - - -
ti-dings, glad ti-dings, glad ti-dings, glad
ti-dings, glad ti-dings, glad ti-dings, glad ti-dings.
eth, glad ti-dings, glad ti-dings.
98
eth! How beau-ti-ful are the feet of
ti-dings.
How beau-ti-ful,
How beau-ti-ful are the feet of him, of him that
104


D
him that bring - eth glad (good) ti - dings, that bring - eth
How beau - ti - ful are the feet of him that bring - eth
how beau - ti - ful are the feet that
bring-eth good ti-dings, that bring - eth
D
110
ti - - dings of sal - va - - - - tion;
ti - - dings of sal - va - tion, of sal - va - tion;
bring ti - dings of sal - va - tion, of sal - va - tion;
ti - - dings of sal - va - - - - tion;
116
that saith un - to
that saith un - to
that saith un - to
that saith un - to
122
6


Zi - on, Thy God reign - eth!
Zi - on, Thy God reign - -
Zi - on, Thy God reign - eth.
Zi - on, Thy God reign - eth!
125
Break forth in - to joy, break
eth, thy God reign - - - -
Break forth in - to joy, break
Break forth in - to joy, break
128
forth in - to joy, glad
- - eth, thy God reign -
forth in - to joy, glad
forth in - to joy, glad
133

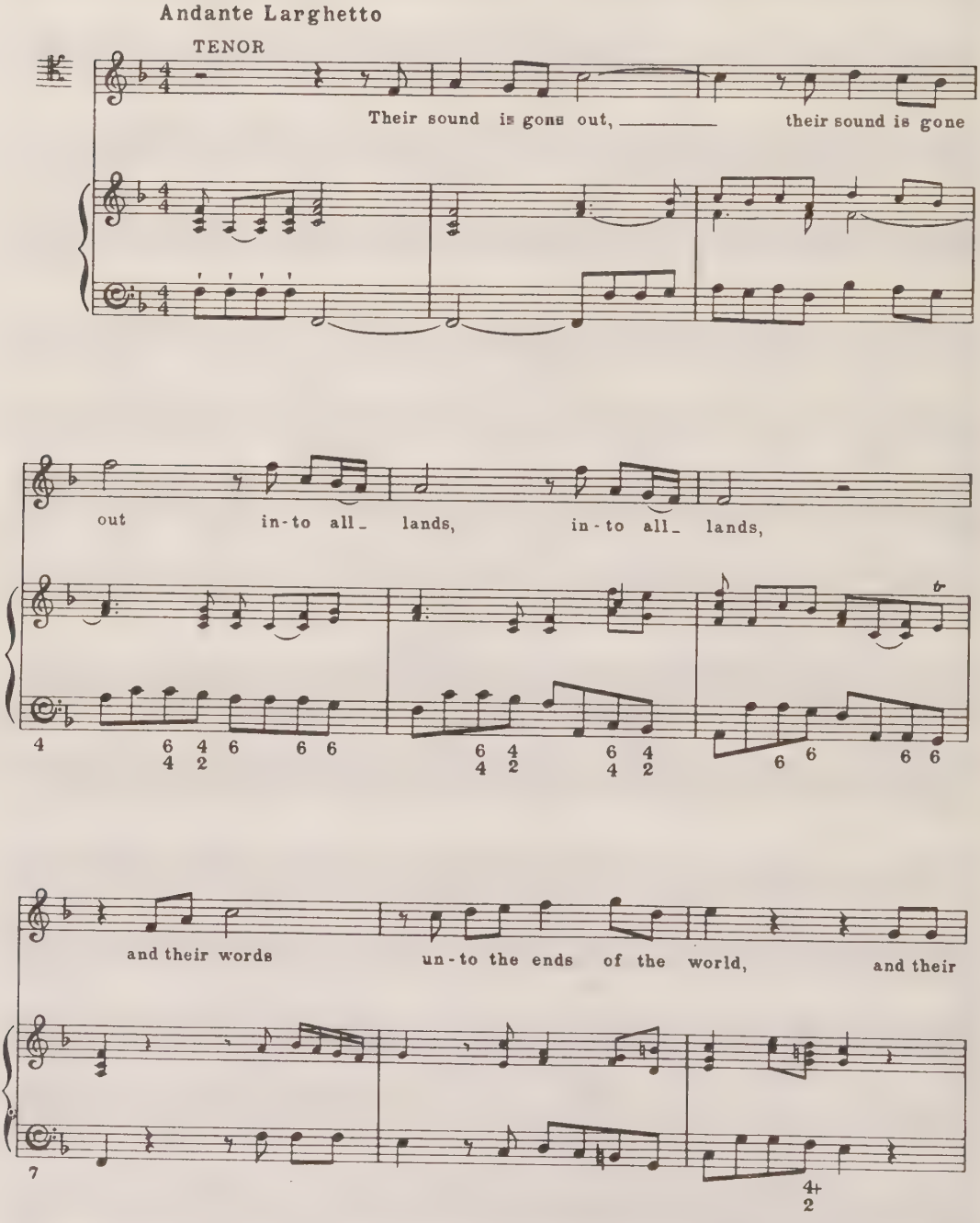

ti - dings, glad ti - dings, glad
- - - eth, glad ti-dings, glad ti-dings,
ti - dings, glad ti - dings,
ti - dings, glad ti - dings,
137
E
ti-dings, glad ti-dings, glad ti - dings, glad ti - dings, glad
glad ti - dings, glad ti - dings, glad
glad ti - dings, glad ti - dings, glad
E
141
ti - dings, glad ti - dings,
ti - dings, glad ti - dings,
ti - dings, glad ti - dings, Thy
ti - dings, glad ti - dings, Thy
145

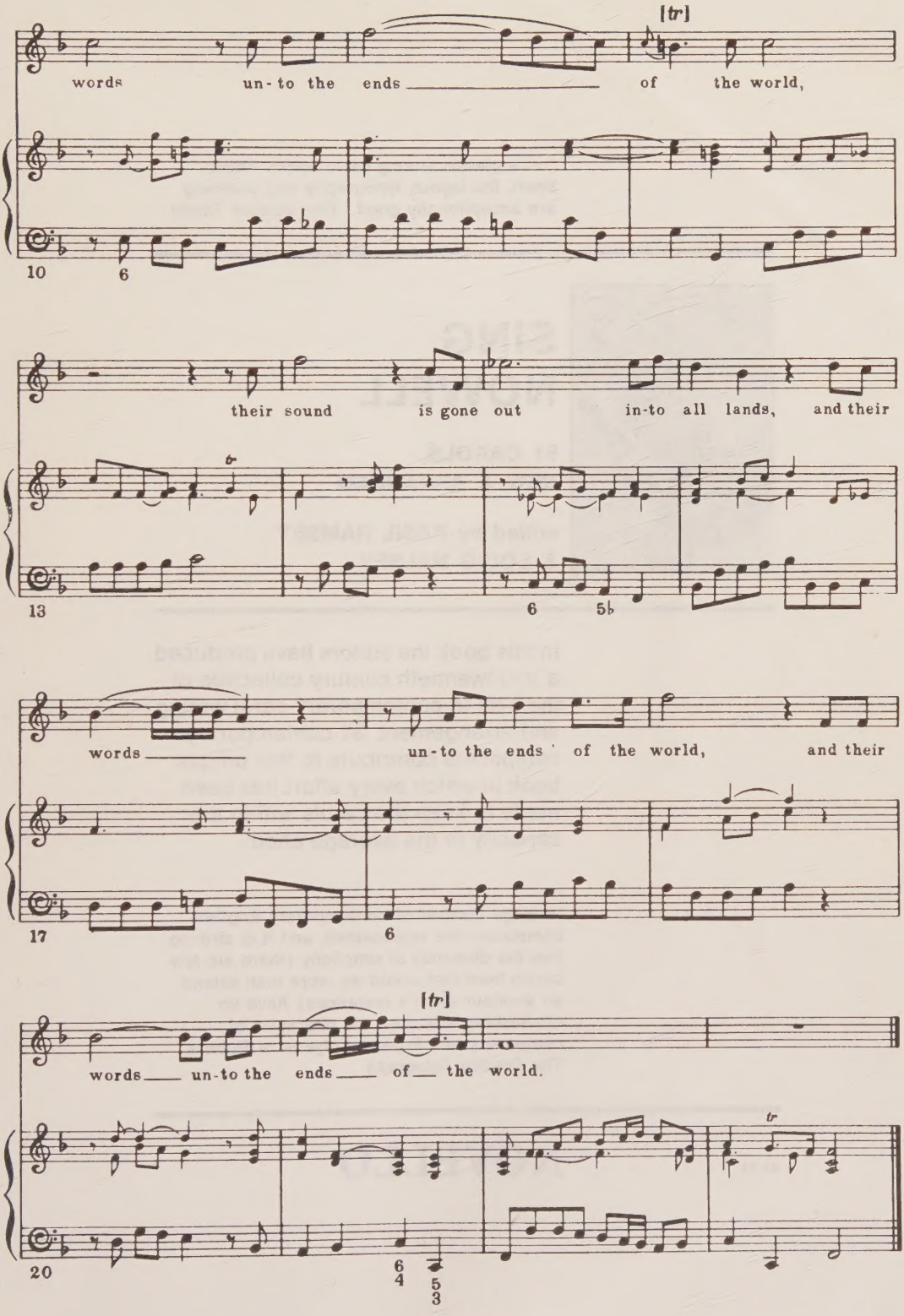

break forth in - to joy, break forth in - to
break forth in - to joy, break forth in - to
God reign - - - -
God reign - - - -
148
joy, glad ti - dings, glad ti - dings, glad
joy, Thy God
eth, glad ti - dings, glad ti - dings, glad
eth, glad ti - dings, glad ti - dings, glad
152
ti - dings, glad ti-dings, Thy God reign - eth!
reign - - eth, Thy God reign - eth!
ti - dings, glad ti-dings, Thy God reign - eth!
ti - dings, glad ti-dings, Thy God reign - eth!
155

[No. 39] Air. — THEIR SOUND IS GONE OUT

VERSION II (The second Version to be composed)

Romans x, 18


Andante Larghetto
TENOR
Their sound is gone out, their sound is gone
out in-to all lands, in-to all lands,
and their words un-to the ends of the world, and their


[tr]
words un-to the ends of the world,
10
6
their sound is gone out in-to all lands, and their
13
6
5♭
words un-to the ends of the world, and their
17
6
[tr]
words un-to the ends of the world.
20
6
4
5
3

'. . . a classic among carol books. Music apart, the layout, typography and planning are exceptionally good.' *The Musical Times*

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62 73

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MESSIAH

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NOVELLO

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